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WHOLE NO. 2623



Richard Bonelli

Baritone

Who Will Return from Europe the end of September for a Transcontinental Concert Tour
Prior to Rejoining the Chicago Civic Opera Company on November 20.



VACATION CLASS OF DAVID SAPERTON.

Special summer classes of the Curtis Institute of Music are now in session, with picked students of exceptional talent assigned to spend the vacation period with their respective teachers. The group shown above is the vacation class of David Saperton, assistant to Josef Hofmann in the piano department of the Institute. Left to right they are: Marga Wustner, Jorge Bolet, Jean-Marie Robinault, Mr. Saperton, Rosita Escalona, Irene Peckham, Florence Fraser. (Kubey-Rembrandt photo).



MEMBERS OF THE SUMMER CLASS OF HARRY KAUFMAN,

head of the department of accompanying at the Curtis Institute of Music, Philadelphia. From left to right they are: Theodore Saidenburg, Mr. Kaufman, Elizabeth Westmoreland and Earl Fox. (Kubey-Rembrandt photo).



MILTON BLACKSTONE, violinist of the Hart House Quartet, challenges the rough waves to make him sea-sick. He was among the sturdy passengers on the Duchess of Richmond who never missed a meal.



RHEA SILBERTA, who will keep her studios in the Ansonia Hotel open all summer. Miss Silberta has a number of prominent singers working on repertory in preparation for their fall season.



JOANNE DE NAULT AND THURLOW LIEURANCE

discussing musical affairs in Wichita, Kans., after the contralto's appearance at the Lindsborg, Kans., Festival.



PARTICIPANTS IN LONGONE'S VENICE OPERA SEASON.

Pictured at left are, left to right: Eleanor La Mance, of the Metropolitan Opera Company; Bianca Scacciati, prima donna of La Scala; Carmen Asensio; Paul Longone, and Carlo Merino. In the picture above Mr. Longone is shown with Mmes. Scacciati and La Mance, both of whom are members of the company which he presented in Venice at Teatro La Fenice.

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RAVINIA.—Louis Eckstein is a fine showman. He understands the pulse of the public and gives a variety of bills that please everybody. As already announced, thirty-five different operas will be presented during the ten weeks' season, and though the nightly change of spectacles tests the physical endurance of the critics, opera-goers are made happy and this is as it should be. We have been told time and time again that in some European countries some operas are heard often during a season. This is true, but what pleases subscribers at La Scala in Milan—to name only one European opera house—would surely not please Ravinia habitués. Every country has its custom and what may be appreciated in Italy may be disliked here. Probably Mr. Eckstein has been told that he should bring new singers to Ravinia each year. In the first place we believe that the majority of fine opera singers today are to be found either at the Metropolitan Opera or Chicago Opera and it is from these two companies that Mr. Eckstein recruits his principal singers.

Secondly, one needs much more than a fine voice to be engaged at Ravinia—one must have an inexhaustible repertory. Louis Eckstein knows that his favorite singers, to win the popularity of the Ravinia public, must appear in many roles, and for that reason the change of spectacles. Ravinia draws its public especially from Chicago's suburbs. Ravinia is a unique theater, being situated some twenty-six miles from Chicago and we do not know another operatic venture of its kind anywhere in the musical world. That it has been made a success is extraordinary and it could not be so if the man at the head of the institution did not understand the operatic game from A to Z. Mr. Eckstein has been a great propagandist for Ravinia. Years ago, during the summer months, the rich suburbanites were known to go away to cooler climates. Many went to Europe; others to their summer homes in Michigan or Wisconsin; but since Ravinia became a mecca of opera during the summer, Eckstein has persuaded the bulk of his public to take their vacations in the winter time, and, looking over the audience that assembles nightly at Ravinia, we see his voice has been heard—not the voice of the master, but the voice of an idealist as far as Ravinia is concerned.

ANDRE CHENIER, JULY 6

Having taken so much space to congratulate publicly the moving spirit of the Ravinia Company, our review of this week will be curtailed somewhat. The performance of Andre Chenier given on Sunday night for the first time this season, with the same cast that performed it so well last year, with one or two exceptions in the minor roles was excellent. The enthusiasm of the audience arose to great heights. The principal roles were entrusted to Elisabeth Rethberg, Giovanni Martinelli and Giuseppe Danise.

Mme. Rethberg is a very satisfying singer, one who always gives of her best; who knows how to sing and whose lovely tones are always pleasant to hear. She also knows the stage, and is never affected, but always remains a true artist—never cheapening herself to win her auditors. She does not need to roll her eyes, to throw her arms in the air, nor does she need any of those cheap tricks upon which some operatic singers rely. She is sincere; sure of herself and of her powers. She shone brightly throughout the opera and her triumph was complete.

The star was superbly seconded by Martinelli and Danise.

THAIS, JULY 7

Massenet's *Thais*, which saw the footlights often at the Manhattan more than two decades ago, during the regime of the late Oscar Hammerstein, was popular also in our midst during the Campanini regime at the Auditorium. In late years, however, the work has aged considerably and this is regrettable, as the story is interesting, but the music does not, in our humble opinion, represent Massenet at his best. *Thais* is a work that must be defended by its interpreters. There are operas which are good in themselves no matter what the cast may be. Take *Bohème* for example—it is seldom that one hears a poor performance of that Puccini work. It plays itself. Not so *Thais*. Its musical beauties are few and far between. Though it may have remained in the repertory of the Paris Opera it scored at the time of its premiere a success d'estime and later on it was due to its various interpreters that the work survived and also due to the Medi-

tation, which has been accepted by violinists as a happy addition to their literature. We confess that we were never greatly impressed with Massenet's *Thais*. We have read Anatole France's book from which the opera was derived. It is justly considered a classic. Not so Massenet's *Thais*.

The cast that was heard at Ravinia brought forth Yvonne Gall in the title role. Her popularity at Ravinia has grown by leaps and bounds. She has the voice and the looks to personify such a part. Her conception of *Thais* was made known to our readers at the time of her first appearance at Ravinia and she has not modified her personification since then.

Athanael was entrusted to Giuseppe Danise and Cavadore essayed the role of Nicias. Hasselmanns conducted the orchestra.

MARTHA, JUNE 8

One would have to go farther than Ravinia to witness as fine a performance of

Martha as the first one given this season with a cast that was uniformly fine and so well headed by Florence Macbeth, Ina Bourskaya, Mario Chamlee, Vittorio Trevisan and Virgilio Lazzari. The principal protagonists did not carry all the honors of the evening, as in the small role of the sheriff, D'Angelo was so funny that he and his coadjutor in fun, Edward Alexander whose dumb part of the clerk proved fine fun-makers. Both these comedians very nearly stopped the show by their antics and clever horse-play.

(Continued on page 12)

Hope Hampton Triumphs in Vichy

According to a cable received from Vichy, the debut of Hope Hampton at the Opera in Manon was "an overwhelming triumph, a most exquisite impersonation and vocally brilliant." There was a crowded house and endless applause. The Saint Sulpice scene revealed excellent acting.

Maria Németh's International Career

VIENNA.—Among the brilliant galaxy of operatic stars assembled in the company of the Vienna State Opera few are as eagerly demanded by the opera houses of Europe, and few as successful wherever they go, as Maria Németh. Franz Schalk, unfailing judge of great voices and at that time director of the Vienna Opera, discovered the young Hungarian prima donna when conducting a series of guest performances at Budapest. He at once engaged her for his Vienna house. It was only after considerable quarreling and ultimate government intervention that Budapest allowed its favorite prima donna to leave—and only then on the condition that Maria Németh would return to Budapest for a certain number of guest performances each season.

In Vienna, Maria Németh quickly developed into an international luminary of the first magnitude. Her linguistic talents enabled her to acquire perfect, accent-free German within a very few months, and her repertory enlarged at an astonishing speed. Her first big triumph in Vienna was the role of Turandot, which she created here and which she has sung no less than thirty-four times in Vienna,

not counting her numberless guest engagements in that role at Budapest, Prague, Graz and elsewhere.

The title role in Erich Korngold's *The Miracle of Heliane* was Németh's next new role, and it brought her a new triumph. This season the artist has added Amelia in Verdi's *Simone Boccanegra* to her repertory and the classic roles which she has gradually acquired and sung comprise Wagner (*Senta*), Mozart (*Donna Anna* and *Constanze*), Verdi (*Leonora*, *Aida* and *Amelia*), and others.

When Raoul Gunsberg came north from Monte Carlo last fall in quest of a star for his impending premiere of *Turandot*, he saw Maria Németh in the role and engaged her at once. Her triumph at Monte Carlo was complete and the diva was at once reengaged for twelve special performances at Monte Carlo for next season. Mme. Németh has also sung at the Dresden Opera, and her fine *Senta* in *The Flying Dutchman* was one of the big features of last summer's Wagner Festival in Munich. Stockholm and London (in concert) have recently acclaimed and pronounced her soprano "the most phenomenal dramatic voice of the age." R. P.



Photo by Manhasse

MARIA NÉMETH
as Turandot

Philadelphia Orchestra Opens Summer Series

Alexander Smallens Conducts First Concert

The outdoor summer concerts of the Philadelphia Orchestra were officially opened on Tuesday evening, July 8, in the picturesque new Robin Hood Dell in Fairmount Park, Philadelphia. It was an auspicious opening, a clear, starry night adding to the natural beauty and charm of the dell, and a huge audience of about 12,000 people emphatically demonstrating keen pleasure in the surroundings and in the admirable program, which was presented by Alexander Smallens, assistant conductor of the Philadelphia Orchestra and general conductor of the summer concerts.

A beautiful thrilling program was presented opening with the Meistersinger prelude, the orchestra maintaining perfect clarity of tone, yet tremendous breadth of power under the vitalizing direction of Mr. Smallens. Then came the nocturne and scherzo from *Didsummer Night's Dream* with their beautiful, delicate shadings, a lovely horn solo in the first number being played by Clarence Mayer, and a flute part in the scherzo by Joseph La Monaca. Strauss' *Death and Transfiguration* brought the first part of the program to an effective close, and after the intermission Mr. Smallens presented Beethoven's seventh symphony with all the fervor and glorious musicianship that marks his conducting, and the orchestra followed his lead with beautiful tone quality and fine effect. Mr. Smallens was recalled again and again.

For the second outdoor concert of the Philadelphia Orchestra, an all-French program will be given on Wednesday evening, July 10.

(Continued on page 21)

Hurok Organizing International Opera Company

PARIS.—Sol Hurok has returned to Paris from London, where he signed up a number of interesting musical attractions. He is now working on the formation of an international opera company, the headquarters of which will be in Philadelphia, and he has closely followed all the Russian and German performances given in Paris. At present he is en route for Italy and Russia, where he intends to go to the Caucasus in search of a native ballet about which many interesting accounts have been given.

N. de B.

Deems Taylor Completes Opera

From Stamford, Conn., comes the news that Deems Taylor has completed his new opera, *Peter Ibbetson*, which he was commissioned to write for the Metropolitan Opera House, where it is to have its premiere in January. Mr. Taylor's libretto is based on George Du Maurier's (the author of *Trilby*) novel of the same title. There are three acts, in nine scenes. In the cast at the first performance are to be Edward Johnson, in the title role, Lucrezia Bori as the Duchess of Towers, and Lawrence Tibbett in an important role.

Gigli Packs St. Mark's Square

When Gigli sings in Italy it is always for benefits. In Rome he recently sang two performances of *Martha* for benefit of the Fascisti. Word now comes of another such benefit which the tenor sang in St. Mark's Square in Venice when the famous pigeons made way for twenty thousand persons who came from all the surrounding country to hear the famous Gigli. Besides the program he had to respond with fifteen encores. The receipts were 200,000 lire.

German Managements Combine

The concert management Wolff & Sachs, Berlin, announces that it has become associated with the Westdeutsche Konzertdirektion, of Cologne. These two great firms are to work together for their mutual benefit and for the benefit of the artists under their control. At the same time each of the two retains its own individuality. This combined management lists nearly all of the important artists in the world.

Leopold Auer Dead

Leopold Auer, famous violin pedagogue, teacher of Heifetz, Elman, Zimbalist and other renowned violinists, died of pneumonia on July 15 at Sanatorium Loschwitz near Dresden. Professor Auer, who was eighty-five years old, was a resident of New York City. A detailed obituary will appear in the next issue of the MUSICAL COURIER.

First Week of Stadium Concerts Draws Huge Crowds

Van Hoogstraten Conducts Varied Offerings With Much Skill—Werner Janssen's New Year's Eve in New York Given First Stadium Performance

JULY 8

The second concert of the season attracted an audience of some 9,000. Clear skies and a full moon added to the enjoyment of the concert. The program consisted of Weber's Freischütz Overture; Wagner's Siegfried Idyl; Romeo and Juliet Overture, Tchaikovsky; Espana, Chabrier; Scheherazade, Rimsky-Korsakoff. Mr. Van Hoogstraten was especially happy in the Tchaikovsky and Rimsky-Korsakoff numbers, giving the former with all the passion and pathos it demands, and the latter with due imaginativeness and brilliance.

JULY 9

The Wednesday concert was marred by the fact that, owing to rain, it had to be given indoors. The Great Hall of City College was pretty well filled, and the humid, heavy air was none too pleasant to inhale. The orchestra performed sans coats. The main work was Brahms' C minor Symphony, of which Mr. Van Hoogstraten gave his familiar broad and intense reading. A "first time," a Dutch rhapsody, Piet Hein, by van Anrooy, received particularly effective treatment on the part of the conductor, who, being himself a Dutchman, seemed to be particularly in sympathy with the score. It is effective music, of the "movie" sort, and was well received.

JULY 10

A large audience was present in the outdoor stadium. The program opened with an

excellent performance of Beethoven's seventh symphony, the immortal Allegretto movement making its usual profound appeal. The rest of the list consisted of Wagner numbers from Götterdämmerung, Meistersinger and Tristan and Isolde.

JULY 11

An all-Russian program with Moussorgsky's Pictures at an Exhibition, arranged by Ravel, as a Stadium novelty. Familiar numbers were Tchaikovsky's "Fourth" and Moussorgsky's A Night on Bald Mountain. The overture was Rimsky-Korsakoff's Russian Easter.

JULY 12

Mr. Van Hoogstraten presented a miscellaneous program which gave opportunity for conductor and orchestra to shine in a variety of styles. There were Beethoven's Coriolanus and Weber's Oberon overtures; Mozart's Jupiter symphony; the Blue Danube Waltz; Don Juan by Richard Strauss and the Magic Fire Music from Walküre.

JULY 13

The feature of the evening was the first Stadium performance of Werner Janssen's New Year's Eve in New York, a symphonic poem for symphony orchestra and jazz band. Mr. Janssen, the latest winner of the American Academy's Prix de Rome, was present and had to bow his acknowledgments to the persistent applause and shake hands with Mr. Van Hoogstraten, while the orchestra rose in his honor. His composition is in the style that has been made familiar by George Gershwin, Anthelil and a few others. Added to the standard orchestral instruments are the usual sentiment and noise-making contrivances. Of its kind, the piece is probably one of the best, and it is well worth hearing. Dvorak's New World Symphony and familiar numbers by Grieg, Berlioz and Bach made up the rest of an extremely well played program.

German Opera Artists Re-Engaged

The German Grand Opera Company has announced the re-engagement of the follow-

ing artists for next season: sopranos—Isolde von Bernhard, Edna Zahn, Merran Reader, Milo Miloradovich, Mari Marshall; contraltos—Sonia Sharnova, Mabel Ritch, Maura Canning, Helena Lanvin, Sheller Fryer; tenors—Josef S. Lengyel, Alexander Larsen, Gustav Werner; baritones—Franz Egenieff, Werner Kius; basses—Dudley Marwick and Bennett Challis.

Cincinnati Conservatory Donated to Fine Arts Institute

The famous Cincinnati Conservatory of Music, founded sixty-three years ago by Clara Baur and, since her death in 1912 directed by her niece, Bertha Baur, has been donated to the Cincinnati Institute of Fine Arts according to an announcement made on July 14 by Miss Baur.

In her statement Miss Baur gives the reason for her benefaction as being that she wishes to retire from active management of the school and desires to see it perpetuated. The conservatory, located on one of the loveliest spots of Mt. Auburn, began with one classroom and one pupil. The ambition, determination, idealism and loveliness of its guiding spirit, Clara Baur, soon proved to be a wide attraction to students of music and she was able to gather about her an artistic faculty of international renown. These qualities added to by the business ability of Bertha Baur has made the school one of the greatest of its kind. It now occupies a ten acre woodland tract with administration quarters and classrooms in the old Shiloh residence, a modern dormitory, a classroom building, a concert hall building, the south hall, the president's house and Auburn Hall.

Granberry in Automobile Accident

George Folsom Granberry, head of the Granberry Piano School in New York and a member of the department of music of the University of Georgia Summer School, Athens, Ga., was injured in an automobile accident near Athens last Sunday. The steer-

ing wheel locked suddenly and the automobile ran up an embankment, turning over and crushing Mr. Granberry's foot.

Mrs. George P. Rowe, of Richmond, Va., assistant to Mr. Granberry in the summer opera season at the University, was killed, and E. B. Michaelis, instructor of music at Brenau College, Gainesville, and Glenn Clements, of New York, sustained minor injuries. They were on their way to Gainesville in Mr. Granberry's car to interview some singers.

Longone Secures La Fenice Theatre for Five Years

Following close on the recent success which Paul Longone had with his Venice season, during which he presented Il Trovatore, La Bohème and Ombre Russe, comes the announcement that he has secured La Fenice Theatre, where the performances were given, for five years.

Mr. Longone plans to make this theatre the Bayreuth of Italy, opening there on May 10, 1931, with Tristan and Isolde in German. The cast will be entirely German as will also be the conductor. The season will offer sixteen performances in all including Traviata, William Tell, Massenet's Manon, etc., and will feature the best artists available.

Coppicus Recuperating

Reports from Berlin bring news of the convalescence of F. C. Coppicus, who recently met with an accident when the taxi in which he was riding skidded into a tree. Mr. Coppicus has been confined to a hospital in Charlottenburg, a suburb of Berlin, where Mme. Onegin and her husband live. So he has had a number of visits from this artistic couple and from others among his wide circle of friends.

Mr. Coppicus has been in Europe since May. About the time of the accident, F. C. Schang, co-supervisor of the Metropolitan Musical Bureau, arrived on the scene and was able to be of considerable aid.

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The Perfield System of Piano Teaching

By Eleanor R. Hay

One of the most significant developments of modern progressive pedagogy is to be found in the teaching of music. It follows the same line of thought as that which is revolutionizing teaching in other branches, and is directed toward the true meaning of education: that is, not the putting in, but the bringing out, its aim being to foster individual talent by a simple logical method which presents music as a true expression of life, as a science and an art.

Based on the firm principle that teaching is only correct when it grows out of an awakened impulse in the pupil himself, this method is truly creative, the child evolving every upward step, and never depending upon the purely routine instruction of his preceptor.

Beginning with the sounds in Nature—which to her represent the foundation notes of music and life—Mrs. Perfield builds her musical structure upon a trinity principle: Heart, Head and Hand. Everything is presented and taught through the child's inner feeling. By inner feeling is meant the impulse back of the thought expressed; it is the unfolding of Intuition. Inner feeling in music is created by correlating the three educational senses of hearing, seeing and touching. One sense must recall the others associatively, so that the pupil will finally hear through the eye and touch, see through the ear and touch, and touch through the ear and eye.

At the outset the pupil learns to distinguish between harmonious and inharmonious sounds—to react insensibly to rhythm and meter.

A true principle, Mrs. Perfield shows, is always unlimited in its application. For instance, whereas in the old orthodox method, notes, chords and scales were learned painfully through syllables and intervals, by applying this principle a pupil hears, learns, and quickly and easily, not one note value, but any or every note value; if he learns one major chord he can form all major chords in quick succession. Likewise, the minor, diminished and augmented, and their resolutions, as also the scales, major and minor, etc.—an infinite progression.

All is made graphic and concrete by the use of piano blackboards, and dictation keyboards, whereby the child soon becomes familiar with every tone on the piano, learns the value of each and goes through the circle of keys, being able in a short time to transpose easily from one key to another.

In the traditional training it seemed to be, in most cases, a question of survival of the fittest; nowadays, the ideal teacher, such as Mrs. Perfield, not only produces thoroughly grounded musicians, but transuses all work progress underlies mental and technical with a philosophy of life in which spiritual development.

Hurok Seeking Novelties

In his search for new talent for the winter, Sol Hurok, New York impresario, is making flying visits to every country in Europe. He went to London with Anna Pavlova, the Russian star for whom he was impresario during many years. With Paris as his headquarters, Mr. Hurok is now travelling in Italy and Germany, always in search of new voices for the International Operatic Company he is organizing with headquarters in Philadelphia. Upon his return to Paris he will start making preparations for his departure for Russia, where he intends to go to the Caucasus in search of a native ballet, sensational for its novelty and the unusual character of both the dances and of the musical accompaniments, which are performed on strange native instruments. Mr. Hurok will not return to the United States before the fall.

O'Connell Publicity Director of Taylor Hotels

Milton V. O'Connell, until recently director of musical activities and of publicity for the Barbizon and Barbizon-Plaza, has been appointed advertising and publicity director for the S. Gregory Taylor hotels, which include the new St. Moritz, the Buckingham, the Montclair, and the new Dixie.

Mr. O'Connell also heads his own publicity and promotional bureau. In the past he has been affiliated as organization director with the American Opera Company and as business manager for the San Carlo Grand Opera Company and with Fortune Gallo enterprises.

Harold Bauer Endorses Gustave L. Becker

"I have examined with interest Gustave Becker's edition of Bach's two part inventions, and am happy to state that this work constitutes, in my opinion, a valuable help to the student, as making both the har-

monic and the melodic structure clear and attractive," wrote Harold Bauer. Mr. Becker was recently in consultation with Dr. Cooke in Philadelphia, and also participated at the Wanamaker Auditorium, New York, gathering of the Associated Music Teachers' League.

Cincinnati Conservatory Notes

For a number of years members of the Conservatory of Music faculty have been presented in recital at the University of Cincinnati during the summer term. This recital is given in compliment to students matriculating during the summer at the University and has proved to be one of the features of the summer school.

Marcian Thalberg, Swiss pianist and Jean ten Have, French violinist, gave this annual recital on July 3 in the auditorium of McMicken Hall, and students of the University enjoyed an unusual musical treat.

The Public School Music Department of the conservatory, of which Mrs. Frances T. Crowley is head, has an interesting enrollment this summer, many out-of-town students and teachers taking the course.

One of the most interesting departments of this session is the summer school chorus directed by John A. Hoffmann of the voice faculty. This chorus meets daily and gives a concert at the close of the summer session.

Dr. George A. Leighton, head of the theory department of the conservatory, who is in full charge of the emphasized graduate degrees which are given so much attention at the summer session, has many students who have enrolled in his composition, counterpoint and advanced harmony classes.

Mary Sims Leighton has a number of out-of-town students and teachers in her harmony and solfège classes. Peter Froehlich, Jr., has charge of the orchestra conducting class. Clara Gregory Bridge reports that an interesting group have enrolled for analytical composition work this term.

Gladys Criswell, head of the dramatic art department of the conservatory, is teaching ten courses this summer in her department.

Clara Gregory Bridge of the piano faculty has just learned that her five choral interludes which she wrote for a Greek drama presented by members of Chi Omega, national sorority, at the national convention held at Hot Springs and at the University of Arkansas last week, were used to dedicate an imposing Greek theater presented to the University of Arkansas by the Chi Omega sorority which was founded there in 1895. Miss Bridge's choral interludes were conducted by Mr. Baum of the Minneapolis Symphony orchestra and U. S. Senator Robinson of Arkansas was the principal speaker at the dedication service.

Dan Beddoe, celebrated tenor, whose recital Wednesday afternoon with Karl Kirksmith, cellist, proved a veritable triumph, left Thursday for Asbury Park, where Mr. and Mrs. Beddoe will spend the summer. Mr. Beddoe will leave this seashore resort for a day or so in August, going on to New York where he will be guest artist with the Columbia University chorus on August 7, when they will give the oratorio The Creation.

Lansing B. Lindquist Heard

A large audience attended Lansing B. Lindquist's first recital in Steinway Hall on a recent Friday evening. This program cov-



WILLEM VAN HOOGSTRAATEN,

conductor of the Stadium Concerts for the past eight seasons, receiving congratulations from Adolph Lewisohn, honorary chairman and donor of the Stadium, after the opening of the thirteenth season on July 7. With Mr. Van Hoogstraten and Mr. Lewisohn are Mrs. Charles S. Guggenheim, chairman of the Stadium Concerts Committee, and Walter Price, member of the board of directors of the New York Philharmonic-Symphony Society.

ered a wide range and was sung in three languages. Handel's Where'er You Walk, Giordano's Caro Mio Ben, Lully's Bois Epais, along with some of La Forge's and MacDermid's songs, were particularly enjoyed.

Mr. Lindquist has musical intelligence and extreme taste in the delivery of his songs. He was cordially received. Bessie Black Young was at the piano and gave sympathetic support to the singer.

Mr. Lindquist was also assisted by Mildred Gayer, pianist. In addition to the above numbers, Mr. Lindquist's program included Deems Taylor's lovely May Day Carol and Munro's My Lovely Celia. He is an artist-pupil of Marie Poff-Hahn.

Programs for Goldman Band

There will be a number of special feature programs given during the sixth week of Goldman Band Concerts, including a German Program in Central Park, New York, on Wednesday evening, a program of Peruvian music on Thursday evening at New York University, and for the first half of the program on Friday evening the works of

Verdi will be played. On Saturday evening, on the Campus, a program of popular music will be presented. The other programs for the week will be miscellaneous in character. Soloists include Del Staigers, cornetist, and Cora Frye, soprano.

Cleveland Institute Faculty Members Vacationing

The Cleveland Institute of Music faculty members who are not instructing in summer school, are vacationing in diverse parts.

Joseph Fuchs, of the violin department, and concertmaster of the Cleveland orchestra, and his recent bride (Lillian R. Kessler of New York) are spending their honeymoon abroad. Ruth Edwards, instructor in piano, is travelling in New Jersey and New York, and will visit in Minneapolis. Marie Martin, of the violin department, will spend the summer in Switzerland. Bertha Kendall Giles is visiting at her home in Haverhill, Mass. Clara Gehring is abroad. Frieda Schumacher is at her home in Nebraska. The last three are instructors in the institute piano department.

Havana Hails BERÚMEN

Press Comment of recent Recital

A profound psychologist. Technique means to him only a palette and colors for he is a painter of beautiful and exquisite tones. The exquisite and delicate playing of this artist is greatly emphasized by the skillful use of the pedals, producing effects which surprise his audience at the discovery of unknown loveliness.

Nena Benites, "Diario de la Marina," May 11, 1930.

Exquisite pianist; one dreams listening to his playing. He is a great artist and the music which is dogmatically impressed upon his mind goes through his heart before it reaches his fingers. His hands slide over the keys producing, with soft and sensitive touch the sorrowful and vibrant notes which in sublime and lyrical fusion strike our ears and thrill our whole being.

Conchita Gallardo, "El Pais-Excelsior," April 28, 1930.

What an elegant phrasing, what richness of colors by means of the harmonic fusion produced by his marvelous fingers and the use of the pedals, in which science he has entered as a king in his own dominion.

José Calero, "Heraldo de Cuba," April 27, 1930.

The Liszt selections revealed the combined brilliance and poetry with which only an artist can imbue them. Certainly the exquisite touch of the pianist conveyed such beauty as to call forth prolonged applause from the audience which filled the hall to its capacity.

"Havana Post," April 27, 1930.

He seemed totally unconscious of the technical difficulties and thus was enabled to express the sentiments of the composers in all their moods.

"Havana American," April 27, 1930.

Berúmen is great at the piano; a formidable stylist, an ideal interpreter of conceptions of genius. In Schumann Berúmen displayed sublime delicacies reaching the heights which are only reached by the few elects in the pianistic kingdom.

Rafael Pastor, eminent Havana musician.



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EDWIN HUGHES MAKES SOME OBSERVATIONS ON HIS VISIT TO HAVANA

Pianist Now Busily Engaged With Yearly Summer Master Class—Also Comments on Two-Piano Recitals and the Large Two-Piano Literature.

Edwin Hughes is now carrying on the big work which has been his choice every summer—and which has practically become an institution—of a master class in New York City beginning the first week in July and continuing for six weeks. About two weeks before the classes opened Mr. and Mrs. Hughes went to Havana on a musical mission, that is, an appearance with the Philharmonic Orchestra of Havana, when they played the Mozart two-piano concerto in B flat, and, three days following, gave an entire two-piano concert.

Mr. Hughes was enthusiastic about Havana. "I was delightfully surprised with the Cuban Capital," he commented, "for I had no idea that it is a metropolis of 600,000; the Cubans are a thriving, energetic people, hospitable as can be, delightfully frank and sincere, and with an astounding civic pride. The thing which particularly struck me was not only the beauty of Havana, with its typical Spanish buildings, but the spotlessness of the city... it is immaculately clean. I defy anyone to find newspapers on the streets, not to mention any sort of rubbish."

"Among the many places of interest which I visited," Mr. Hughes continued, "are the so called Centros—Centers or Clubs, as they might be called in English. They are quite unlike anything we have here in America and we might learn a lot from this Cuban institution."

"Just what are they," we persisted. "I should really classify them as beneficial organizations, located in large, imposing structures, almost resembling Government buildings. For an unusually small fee one can belong to one of these clubs and derive wonderful benefits. One can even go there for such extensive medical care as operations, and, in fact, there is a large hospital attached to all of these Centros, as well as many other activities."

"In one of the largest of these club buildings, the Centro Gallego, the Opera House

is located. Mrs. Hughes and I had a most interesting time going through this building and we found that it contained a school, among other things, and as I looked in the side-windows of some of the large rooms I saw a lot of little children busily at work."

"Your mentioning the opera house makes me ask as to how music is accepted in Havana."

"You must remember that the Cubans are of Latin extraction," smiled Mr. Hughes, "which ought to answer your question. Let me add, however, that music is one of their chief sources of pleasure, and they are interested and enthusiastic about the best and most serious sort."

Continuing his recounting we learned that there are several big musical organizations in Havana, the largest other than the Philharmonic Society, being the Pro Arte. "Of course you know that Pedro Sanjuan is the conductor of the Philharmonic Orchestra; he founded the organization six years ago. The ensemble is made up mostly of young performers, and they play with great enthusiasm and spirit. I found in Mr. Sanjuan a fine musician, a serious student endowed with high musical instincts and ideals. He is decidedly progressive and a great admirer of Henry Cowell, one of whose compositions I included in my group of solos. He has conducted at the Hollywood Bowl, and I sincerely hope that we will have the opportunity of hearing him conduct in this part of the country before long. He gave a splendidly vivid performance of the Sinfonia Sevilliana, by Turina, at the concert at which we appeared."

"And on what basis are the symphony concerts carried on; the same as they are in States?"

"Symphony concerts are given in Havana all the year round; there is no such thing as a winter season there, first of all because it is always climatically mild and secondly because the Cubans love their music at all seasons. The concerts heard in summer are of just as serious a nature as the winter ones and they are all in the subscription year. Dr. Luis A. Baralt, Jr., is president of the organization and his aim is for the highest in art. He is a graduate of Harvard, and is a serious lover of the best in music."

"How did the public respond to the entire two-piano recital?"

"Most enthusiastically," Mr. Hughes assured us; "I found the audience most appreciative, understanding and fully responsive to what we were offering. This concert was also given under the auspices of the Philharmonic Society, whose audiences under the guiding spirits of Pedro Sanjuan and Dr. Baralt, come from that part of the music-loving population which is interested particularly in the presentation of serious musical works. The efforts of these two gentlemen in this direction would do credit to similar efforts in any one of our larger American music centers."

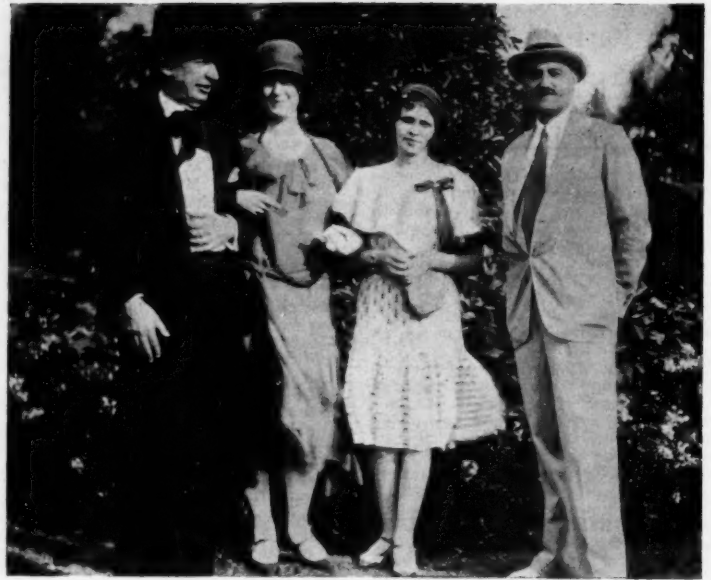
This was quite a statement for Mr. Hughes to make, but it immediately stabilized our impression of the Cuban musician. It was then that we became interested in the educational side of the Cuban musician and Mr. Hughes was kind enough to give us an idea of conditions existing there.

"There are many music schools and there is a great deal of talent," Mr. Hughes related. "In certain cases government aid is given to the development of outstanding talents, as in other Latin-American countries. Many of the young musicians turn their faces northward to our own country to seek a wider field for the development of their gifts. I have in my Summer Master Class in New York at present a very talented young Cuban pianist, Teddy Risech, who already has to her credit three orchestra appearances in Havana, and who is a graduate with highest honors of the National Conservatory."

"Is that the school headed by Marie Jones de Castro?" we presumed.

"No, hers' is the International Conservatory, and is a private school with a very able faculty. Signora de Castro was charming to us and allowed us the privilege of practising at the school prior to our recital. Another delightful person and interesting figure of whom I have most pleasant recollections is G. M. Tomas, who at one time played with the New York Symphony Orchestra under Damrosch, but who is now located in Havana. He has been the conductor of the Municipal Band and conducted at the ceremony which in 1898 celebrated the hoisting of the American flag and the lowering of the Spanish in Havana."

"There is something we should like to know, Mr. Hughes, and we are going to ask you very frankly. Just when did you and



MR. AND MRS. EDWIN HUGHES, with G. M. Tomas (at left); a musical personality of Havana, and Teddy Risech (third from left), talented pianist and pupil of Mr. Hughes, photographed in one of Havana's beautiful parks during the recent visit of Mr. and Mrs. Hughes in the Cuban capital. This visit was expressly made for appearance as soloists with the Havana Philharmonic Orchestra and, three days later, in a two-piano recital.

Mrs. Hughes take up the work of two-piano playing?"

"Well, that really is not such a terrible question," Mr. Hughes smiled at us, "and seeing that it has nothing to do with age I am sure Mrs. Hughes will not mind my giving you the details! We took up two-piano playing about eight years ago. It all started in playing two-piano compositions for our own amusement; we had no idea of doing it professionally. Then we began to play for our friends, privately, and for our master classes. Finally someone suggested that it would be interesting if we gave a recital in one of the large halls, and that idea was brought into being in 1925 when we gave our first concert in Aeolian Hall. From that appearance came many more, in New York and throughout the country, and we find it quite possible to combine these with my solo work and our teaching."

"Two-piano playing seems to have quite a vogue now," we commented.

"Yes," Mr. Hughes made note, "but our recitals are rather unique, in that we play only original two-piano compositions, or works set by the composer for this combination. You will find that many two-piano recital programs are made up to a great extent of re-hashed transcriptions. There is no necessity for this, as the literature for two pianos is extensive, if one really takes time to look into it thoroughly. There is something for two pianos to be found in practically every school from Bach to the moderns; I might mention Bach's two sons, Wilhelm Friedemann and Johann Christian, Mozart, Schumann, Chopin, Brahms, Liszt, Saint-Saëns and Rachmaninoff."

"No doubt you love the Mozart double concerto?"

"I would classify it as being among the

finest of Mozart's many works in concerto form," Mr. Hughes replied.

"Are you counting on including a two-piano program in your master class recital series for this summer?"

"Oh yes," said our host, "it is a completely new one and I think an interesting one. It closes the series."

"We believe that you have done a wonderful thing, Mr. Hughes, in so firmly establishing a summer master class in New York."

"Thank you," graciously replied Mr. Hughes, "but do you realize how many advantages there are in coming to New York for the summer? The Universities are carrying on summer courses, the Stadium concerts offer marvelous programs of music at a small admission fee, there are so many places of interest to visit about New York, and best of all, one gets something from this great city that cannot be had anywhere else. I cannot describe it to you, but you know what I mean, it is a development which is absorbed in just having been in contact with New York."

"Have you a large enrollment for this year?"

"I consider an enrollment from over twenty states an excellent one; I have also four students from foreign countries, including Japan."

And we could not help remarking to ourselves that Mr. and Mrs. Hughes are indefatigable workers, when one considers that with all their teaching, concertizing and other musical activities, they still have time to enjoy their friends and what is more, to enjoy life. Next season their concertizing will be even more extensive than that of the past season, their dates already booked taking them as far west as Texas, and including two New York recitals. M. T.


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fy - ing, Will re - call that hour un - dy - ing When we first swore to be true. Trust me, love,

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New York Herald, Paris (Berlin Correspondent)

George Morgan of New York, SCORED ONE OF THE MOST PRONOUNCED SUCCESSES OF THE LATE CONCERT SEASON with his recital in Bechsteinsaal. . . . He exhibited a finished artistry in a program of Italian, Russian, and English songs.

OSLO

Dajbladet, May 3rd, 1930

The material of a MEISTERSINGER is there; he has voice and delivery, musical culture and the ability of penetration into his songs.

AMSTERDAM

Hat Algemun Handelsblad, April 1, 1930

A baritone Martin, and of what kind, height and depth, forte and piano, everything was melody and music. If that is not enough well Morgan appeared to be ONE OF THE MOST INTELLIGENT SINGERS I HAVE EVER HEARD.

Nieuwe Rotterdamsche Courant

A powerful baritone voice is the quality of the singer Morgan: refined, enjoyable and expressive. Moreover, this singer has an excellent manner of interpretation, so that, SO MANY ELEMENTS COMBINED MAKE IT WORTH WHILE TO HEAR SUCH A SINGER.

De Tijd

George Morgan succeeded in ENTHRALLING his audience.

PARIS

Herald, May 28, 1930

The concert given by the American singer, George Morgan, last Monday in the Salle Gaveau, REVEALED A REMARKABLE ARTIST. (Louis Schneider.)

Excelsior, May 28, 1930

THERE IS AN ARTIST WORTHY OF THE NAME. IT IS TO BE HOPED THAT MANY WILL TAKE MODEL UPON HIS ART OF SO RARE A QUALITY. (P. Leroi.)

Figaro, June 2, 1930

UNERRING IN HIS TASTE AND MASTER OF HIS TECHNIC.

STOCKHOLM

Tidningen

Mr. Morgan KNOWS HOW TO SING. THE INTONATION IS WORTHY OF BEING TAKEN FOR A MODEL, the phrasing is irreproachable, the breathing technic highly developed and the pronunciation refined.

Aftonbladet

The program comprised a good deal of things that were quite new to us, the execution of which was impressed with intensity and culture. IN THE TENORAL MEZZA VOCE THE VOICE WAS SIMPLY EXQUISITE.

Svenska Dagbladet

We had before us an artistic personality who thinks, feels and is capable of giving expression to what he feels when singing. One listens with interest to his singing because it beams of life and soul.

LONDON

Daily Telegraph, April 4, 1930

It has range and power, and Morgan has also at his command a pleasing mezza voce, which he uses effectively.

The Times, April 5, 1930

It was clear that he knows a great deal about the art of effective delivery and his voice is steady and well controlled.

Musical Times, May, 1930

His platform manner told of experience, and the steady, well-controlled flow of tone convinced the listener that Mr. Morgan had studied in the proper school. He ventured on all sorts of interesting vocal experiments, and his breath command very nearly equalled his breath capacity. Mr. Morgan may be proud of his beautiful mezza-voce.

COLOGNE

Tageblatt Köln

An unusual cultivated, flexible and thrilling high baritone voice, with an effortless "G," made us take notice in Kunstverein.

Lokal-Anzeiger

DELIGHTED, ONE LISTENS WITH ENCHANTMENT TO EVERY REGISTER OF THE VOICE, well sounding, soft, with much back of it. His program in four languages, requiring four times the usual style to perform was executed with surety and temperament.

COPENHAGEN

Kristeligt Dagblad

Made a cultivated and pleasant impression as well in his singing as his program. The interested audience applauded very heartily when the program had ended.

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Walter Spry at Alabama College

Entering upon his sixth season as guest teacher of the master class in piano at Alabama College at Montevallo, Walter Spry gave the first of his weekly interpretation classes, June 13, in the Calkins Memorial Hall. The hour was devoted to a study of Bach and his works, and Mr. Spry drew his illustrations from the Inventions, the English Suites, the Preludes and Fugues



MR. AND MRS. WALTER SPRY
on the porch of their home in Montevallo, Ala.

from the Well Tempered Clavichord and lastly the sparkling Italian concertos. Mere record of these facts cannot adequately give the reader an idea of the charming atmosphere which prevailed in this delightful studio hall, as Mr. Spry in finely chosen remarks, which happily blended historical fact and musical appreciation, led the assembled class into the mood so necessary for an understanding of the subject in hand. One must enter the class room as a student, with mind alert and notebook in hand, and catch the spirit with which this master teacher infuses his every remark, and fascinates his hearers.

As an outline, Mr. Spry took Bach's early life and background, the influence of Reinken and Buxtehude, and his cantors at Leipzig; he stressed the qualities of his music, the workmanship and variety of moods, and the infinite sources of benefit from the study of Bach's music. He pleaded for a systematic study of the master's works, and very happily concluded the hour with a finished and inspiring rendition of the musical illustrations noted above.

It has been my good fortune to attend many of Mr. Spry's classes and naturally the subject matter for a series must be repeated to a degree. But there is in his rich experience as a teacher and lecturer, a freshness of expression and spontaneity of presentation that transcends mere grouping of facts and one comes away from such a contact with a feeling of having shared in full the experience of his mind and heart.

The Music Department of Alabama College offers the student the very best to be had in instruction and training. Added to its list of splendid teachers, each eminent in his or her line, there is an equipment that cannot be excelled. A visit to Palmer Hall with its magnificent auditorium is worthy of more than passing comment. Here one may hear concerts and lectures almost every evening, for activities in Alabama College are notable and students are indeed fortunate to be allowed to spend six weeks in this unique spot in the very center of the great state of Alabama.

E. O. S.

Cromweed at A. Y. Cornell Summer School

Frederick Cromweed, concert pianist, teacher and accompanist-coach, is now busy at the A. Y. Cornell Summer School, Round Lake, N. Y., where he assists the artist-students of Mr. Cornell, eminent vocal pedagogue, in the preparation of their recital numbers and repertoire.

Mr. Cromweed will also hold private piano courses at the studios there. Active as soloist and accompanist, this past season has seen the pianist in frequent recitals in music halls, while over the radio he was presented on Stations WEA, WJZ and WNYC on several return engagements. He has been heard by such clubs as the Verdi, Music, Drama and Dance, Colonial Descendants' Society, and at many other affairs.

Mr. Cromweed has made four transcontinental tours. Brief examples of his most recent Canadian criticisms read as follows: "An unusually capable pianist" (Toronto Mail and Empire); "Altogether his performance is one upon which the critic can take pleasure in congratulating the artist and management" (Montreal Daily Star); "Marks himself as a pianist of high accomplishment" (The Citizen, Ottawa); "... A sympathetic and accomplished pianist" (Vancouver Sun).

Mr. Cromweed again will continue class and private instructions in his New York studios on September 8.

May Stone Studio Notes

Christine Caldwell, soprano, has just completed a tour of eight southern universities, where she appeared in recital programs with great success. Hazel Price, coloratura soprano, sang four recitals over station WEA

with the National Broadcasting Company. Mae Selis, lyric soprano, and Gertrude Lyons, coloratura, both fulfilled engagements with the National Association for the Blind, over Station WEA. Rosa Rubinstein, soprano, was soloist at Roxy's the week of June 6.

May Scheider Stone will teach at her New York studio throughout the summer, owing to the large demand for her services. All those mentioned are her artist-pupils.

Second Hughes Master Class Recital

The second recital by members of Edwin Hughes' Summer Master Class for pianists took place at the Hughes studios, 338 West Eighty-ninth Street, on the evening of July 9. The program was shared by Martha Thompson and Marvina Green, Miss Thompson filling the first half with Bach's English Suite in D minor, Bartok's Sonatine, Reflets dans l'eau, by Debussy, and Caïques and Etude de Concert by Blanchet. In the second half Marvina Green played Chopin E minor concerto with Mr. Hughes playing the orchestral accompaniment on a second piano.

It is no new sensation to be astonished at the playing of Edwin Hughes' artist pupils, so this reviewer took quite as a matter of course the sterling pianism of the recitalists. In her playing of the Bach suite Miss Thompson displayed the insight, the poise, the rhythmic and tonal attributes that characterize the true artist. Technically, there is no trace of effort in her playing. Bartok's sonatine was given with the humor and dash demanded by the different movements and the manner in which it was played minimized the effect of the prevalent harmonic crassness. Debussy was delightfully nuanced and Blanchet was brilliant. Miss Thompson was applauded to the echo by the large audience.

Marvina Green gave a performance of Chopin's E minor concerto which made one regret that this beautiful work is so seldom heard nowadays. What is wrong with it that makes pianists of today shun it? Possibly the passages in the first movement hold too many terrors for them. Not so in the case of Marvina Green, however. This gifted young pianist laid down those sizzling passages with dazzling speed, absolute clarity and remarkable dynamic energy. Truly a memorable performance. The lovely Romanza was played with luscious tone and all the pathos it calls for. The Rondo rippled from the keys as ronds should ripple, after which the young performer was the recipient of an ovation.

Concert Series in Cummington, Massachusetts

Following are the two programs already given in The Playhouse-in-the-Hills, Cummington, Mass.: July 6—Trio in G major, No. 1, Haydn; Trio Opus 29, D'Indy; Trio in D minor, Op. 63, Schumann; July 13—Trio in G major, No. 5, Mozart; Sonata for Piano and Violin in C major, D'Indy; Trio-Rhapsodie in D minor, Op. 33, Ludomir Rozycski.

Bruce Simonds will give a piano recital on July 20, and other programs are as follows: July 27—Trio in E flat major, Op. 40, Brahms; Variations for Trio, Op. 121a, Beethoven; Trio in G minor, Op. 15, Smetana; August 3—Trio, Concert No. V, Rameau; Sonata for Piano and Violin in A major, Schumann; Trio in F sharp minor, Op. 1, No. 1, Franck; August 10—Trio in B flat major, No. 2, Mozart; Three Nocturnes for Trio, Ernest Bloch; Trio in A minor, Ravel; August 17—Program by two harps and a string quartet.

The trio (Hugo Kortschak, violin; Bruce Simonds, piano, and Stoeber Emmeran, cello) was heard in a Beethoven, Handel-Halvorsen and Brahms program on June 29, which was the opening concert of the series. Katherine Frazier is director of the theater.

Ann Arbor Series

The University Musical Society has completed the bookings for the fifty-second annual Choral Union concert series, according to announcements made at the office of the School of Music, Ann Arbor, Mich., by the addition of three outstanding soloists, supplementary to the partial announcement made some little time ago.

Three additional attractions are: Alexander Brailowsky, pianist, on November 7; January 27, Albert Spalding, violinist; and February 10 Sergei Rachmaninoff, pianist. The complete series is as follows: October 13, Fritz Kreisler, violinist; 31, Clara Clairbert, soprano; November 7, Alexander Brailowsky, pianist; 20, Don Cossack Chorus; 24, Detroit Symphony Orchestra, Gabilowitsch, conductor; December 12, Jose Iturbi, Spanish pianist; January 12, Detroit Symphony Orchestra, Molinari, guest conductor; 27, Albert Spalding, violinist; February 2, Paul Robeson, Negro baritone, and February 10, Sergei Rachmaninoff, pianist.

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ERNEST HUTCHESON,

master pianist and dean of the Juilliard Graduate School in New York, playing a game of ping pong on the deck of the SS. Bremen with Oscar Wagner, pianist and assistant to Mr. Hutcheson. The spectator is Mrs. Hutcheson. (Photo by R. Fleischhut).

Ernest Hutcheson at Chautauqua

Ernest Hutcheson, pianist and dean of the Juilliard Graduate School, returned to New York from Berlin and has resumed his summer duties as head of the piano department at Chautauqua Institution, Chautauqua, N. Y. Mr. Hutcheson will teach and conduct master classes there for six weeks during July and August. This summer school is referred to by Dr. John Erskine, president of the Juilliard School of Music, as the leading summer music center in the country. The piano department alone this season has attracted more than one hundred students from all over the United States, who will study with or under the direct supervision of Mr. Hutcheson. During the Chautauqua season Mr. Hutcheson will play eighteen recitals and his students will present twelve programs.

While abroad Mr. Hutcheson appeared in recital at the Bachsaal in Berlin, where he aroused tremendous enthusiasm. As a result of this success he has been asked by the Wolff Concert Management to make arrangements for a European tour during the season of 1931-32.

An unusual honor was bestowed on Mr. Hutcheson when the German Minister of Fine Arts, Dr. Grimme, invited him to speak at a conference on important questions of musical education. The information he was able to give of artistic conditions in America was attentively received by the prominent musicians taking part in the conference. Dr. Wilhelm Furtwaengler, conductor of the Berlin Philharmonic and the Leipzig Gewandhaus concerts, the eminent music critic Professor Dr. Wilhelm Klatte, and the directors of all the Berlin conservatories of music were present.

Mr. Hutcheson will resume his duties at the Juilliard Graduate School in the fall.

Community Concerts Progressing

The Community Concert movement has progressed through another highly successful season in the east, under the guidance of Sigmund Spaeth and Loudon Charlton, representing a group of national managers co-operating for the sole purpose of creating, maintaining and developing concert audiences in the smaller communities. There are now nearly seventy such cities in the process of organization, mostly concentrated in the states of New York, Pennsylvania and the New England district.

Among the communities recently added to the list of the New York organization are Johnstown, Pa., Chattanooga, Tenn., Springfield, Mass., Augusta, Me., Concord, N. H., Trenton, N. J., Oil City, Pa., Waterbury, Conn., Butler, Pa., Ardmore, Pa., Port Chester and Rye, N. Y.

An efficient staff of field representatives, including Alma Voedisch, Elizabeth Hancock, May Johnson, Flora Walker, Helen Knox Spain, R. H. Ferguson and L. V. Biggs, Jr., have carried on the actual work of creating concert associations in these communities, with splendid local co-operation. Dr. Spaeth has acted as a stimulator of enthusiasm by his addresses to various clubs, schools and colleges, while the executive details in the New York offices have been chiefly in the hands of Mr. Charlton and Marcha Kroupa.

Some of the greatest artists in the concert field are being presented through this practical plan in communities which could not possibly hear them on the older basis of guarantees and underwriting, with its constant danger of deficits, now completely eliminated. Among the attractions thus booked during the past season are Rosa Pon-



OSCAR WAGNER,

pianist and assistant to Ernest Hutcheson, returning to New York on board the SS. Bremen to begin his summer activities as assistant to Mr. Hutcheson at Chautauqua Institution, Chautauqua, New York. (Photo by R. Fleischhut).

selle, soprano; the Philadelphia Orchestra; Lawrence Tibbett, baritone; Giovanni Martinelli, tenor; Richard Crooks, tenor; Gina Pinnera, soprano; Harold Bauer, pianist; Mischa Elman, Efrem Zimbalist and Albert Spalding, violinists; Sigrid Onegin, contralto; Kathryn Meisle, contralto; the English Singers; the Barrere Little Symphony, and the Philadelphia Chamber String Simphonietta. All of these are directly under the management of the bureaus forming the Community Concerts Corporation, the national organization supporting this movement, with offices in Steinway Hall, New York.

Schirmer's Summer School

G. Schirmer, Inc., music publishers, announce a free summer school to be held on the tenth floor of the Grand Central Palace from July 21 to August 8. The course will consist of a series of lectures and demonstrations of which the schedule follows: Hazel Gertrude Kinsella, Class Piano Methods, July 21-25; Dorothy Weed, Rhythm Band Demonstrations, July 21-22; J. Lawrence Erb, Music Appreciation, July 23-25; Grace Helen Nash, Class Piano Methods, July 28-August 8; Elizabeth Quaile, Modern Piano Pedagogy, July 29-August 7.

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Ravinia.

(Continued from page 5)

Macbeth found in the title role one of the best vehicles in her repertory. She looked ravishing to the eye and sang with marked ability. Her success, especially after the Last Rose of Summer had every earmark of a personal triumph.

Chamlee was happily cast as Lionel. He looked good, sang well and he, too, won the favor of the audience. Lazzari was capital as Plunkett. Ina Bourskaya was excellent as Nancy. The Tristan of Trevisan could not be improved upon. Hasselmans was at the conductor's desk.

LA BOHEME, JULY 9

To many, Boheme is Puccini's masterpiece. Its sparkling music sings itself and indeed it is but seldom that one hears a poor performance of this work. This remark in no way diminishes our enthusiasm for the manner the opera was presented at Ravinia, where it was given for the first time this season with a cast long to be remembered. A few years ago the Armenian tenor, Armand Tokatyan, made his first bow at Ravinia and at that time we extolled his merits. One or two seasons later he sang here under trying conditions, but last season he once again shone brilliantly in many of his roles. This year, in his various appearances, he has shown himself to be a tenor of great merit—one who is the possessor of a luscious, voluminous voice, which reaches high altitudes with great ease and has the sonority of a baritone. Tokatyan literally stopped the show after his singing of the Raconteur and throughout the performance his work was on the same high plane.

Queen Mario was the Mimi. She, too, won the most enthusiastic applause of the

audience after her aria of the first act, and her huge success was richly deserved. She not only sang exquisitely, but also acted the part with insight and ability. In the other acts the young soprano was just as successful, and it might be recorded that her appearance as Mimi has crowned her one of the queens among the sopranos at Ravinia.

Margery Maxwell added much to her laurels by her splendid presentation of Musetta, a role in which she has been heard many times in these surroundings and in which she always scores heavily. Maxwell, too, had the honor of having the performance stopped while she acknowledged the plaudits of her hearers. At the close of the second act the demonstration tendered her and her colleagues left no doubt as to the enjoyment caused by her singing and acting of a part which is unfortunately often over-acted. Miss Maxwell is a fine comedienne, a very good singer and in such a role as Musetta she rose to stardom.

Mario Basiola finds the role of Marcello one of his best. It suits him both vocally and histrionically. Virgilio Lazzari made a great deal of Collene, which he imbued with philosophical fun and great beauty of tone. Desire Defrere was good as Schaunard. A word of praise is also due Paolo Ananian, who did well in the double role of Alcindoro and Benoit. Papi conducted.

LA JUIVE, JULY 10

At Ravinia they sing La Juive as it should be sung—in French, and not in Italian. La Juive is an old French opera, which in this country is often sung in Italian, but at Ravinia operas are generally given in the language in which they were created, and we fully subscribe to that policy.

The performance under review was meritorious in every respect and the bright star of the evening was Elisabeth Rethberg, who sang the role of Rachel. Here is an artist in the best sense of the word, who knows tradition;—who does not add a high note that is not to be found in the score in order to win the favor of her hearers, and for this reason as well as for others she won our admiration. She sang gloriously throughout the evening. Her tones, always mellow and luscious, were even more so at this performance and we do not recollect ever hearing the role done better from a vocal standpoint. It was singing of great eloquence and as her phrasing is always impeccable and her French diction high perfect, her presentation was in every respect praiseworthy and her huge success the just reward of a delighted public.

Giovanni Martinelli's Eleazar is too well known to American audiences to dwell upon its merits here. There were many, both vocally and histrionically. He shared equally in the success of the evening.

Leon Rothier portrayed Cardinal Brogni in grand style and he, too, was heard to good advantage in a part which he has practically made his own in this company.

Florence Macbeth looked regal to the eye in the garb of the Princess and she sang in a manner entirely to her credit and to the pleasure of her listeners. She, too, knows how to project the French text and this added materially in making her performance memorable.

Giuseppe Cavadore was more than a good Prince Leopold. As a matter of fact, it has been a long time since the part was so well voiced in our midst, and if his French



HARRY MELNIKOFF,

the American violinist, with Irving Zewerke, Paris critic of the Chicago Tribune, at the latter's studio in the French capital, where Mr. Melnikoff recently gave a recital at the Salle Gaveau. The youthful artist, by his brilliant display of talent, has been excellently received throughout Europe, where his concerts have taken him. Melnikoff, but eighteen years old, gives promise of a brilliant future. He is at present in Chicago, preparing for his forthcoming American tour, which includes his first New York recital at Carnegie Hall on October 26. After a tour of New England, he will play as far West as Chicago. (Photo by New York Times.)

had been on a par with his singing his performance would have left nothing to be desired. As it was, the young tenor was highly satisfactory.

The balance of the cast was adequate; the ballet, headed by Ruth Page and Blake Scott, performed gracefully, and the orchestra under Louis Hasselmans played with much vim and enthusiasm.

LA RONDINE, JULY 11

La Rondine had its first repetition with the same cast heard recently, and so well headed by Bori, Macbeth and Johnson.

BALLO IN MASCHERA, JULY 12

The week came to a happy conclusion with the first performance of The Masked Ball, with Martinelli, Danise, Rethberg, Claussen and Macbeth in the leads.

Review of this performance is deferred until next week. RENE DEVRIES.

Chautauqua Music Season Opens

Chautauqua Institution at Chautauqua, N. Y., opened its annual six weeks' summer season of music on July 15, with Albert Stoessel as director of all musical activities for the ninth time. Throughout the season Georges Barrere will be heard as associate conductor; Howard Hanson and Sandor Harmati as guest conductors, and Micha Mischakoff, concertmaster.

The Chautauqua season also will include numerous recitals and solo performances by such well-known artists as Ernest Hutcheson, John Erskine, Horatio Connell, Harrison Potter, Milo Miloradovich, Brownie Peebles and Georges Barrere.

The Chautauqua Opera Association, which was organized last year with Mr. Stoessel as general director and Alfredo Valentini as stage director, will again offer a series of operas in English, two performances each of Faust, Hansel and Gretel, The Prodigal Son, Pagliacci, Martha and Mme. Butterfly. Margaret Linley of the Theater Guild, New York, is scenic and technical director for the operas.

Fontainebleau Conservatory Now Open

Fontainebleau Palace opened its hospitable doors again to the American students of music and art who began their summer session on June 25. Gerald Reynolds, who conducts the choral society and the students' orchestra, was trying to do the work of several men in arranging the details of teachers' hours, students' hours, organ and harmonium hours, piano hours, violin hours, vocal hours, translating various forms of American English into comprehensible French, and turning several varieties of French into comprehensible English, for

some of the secretaries and interpreters were not on hand for the opening day.

And the scene of all this hustle and bustle was a sumptuous apartment which an emperor of China had caused to be decorated in brown lacquer and old gold for the Empress Eugenie, neither of whom could have foreseen the base democratic future of their regal rooms. But it is precisely this old world atmosphere of art and elegance which makes a summer at Fontainebleau so valuable to the American students, apart from the professors' lessons.

Gerald Reynolds has drawn up a list of twenty-one concerts to be given in the palace this summer, including recitals by several famous artists. He will produce a Requiem by Henri Rabaud, the present director of the Conservatoire of Paris. C.L.

IDLE THOUGHTS OF A BUSY MANAGER

It is a well known fact that when a conductor of any of the great orchestras accepts a coloratura singer, she must be more than a coloratura—a really great artist. When I was passing through Minneapolis the other day, Mr. Arthur J. Gaines, manager of the Minneapolis Symphony, gave me a copy of a letter just received from Henri Verbruggen, dated at Brussels June 25th, 1930. It runs as follows:

"The principal coloratura singer, Madame Clairbert, from the Opera here, is going to U. S., under the auspices of Charles Wagner. She is wonderful; a rich sonorous voice and real coloratura in addition—none of the so-called coloraturas we have been blessed with. She goes to the Opera at San Francisco and then has several concerts. Should there be room, I promise you a sensation. I have asked her accompanist, who has written to Wagner, to ask him to send me a list of her dates. Should you see your way to fit her in, or to replace a possible canceller, you could not do better."

The understanding of the words "real" and "sensation" is Mr. Verbruggen's, not mine. If you know me at all, you know I am entirely too modest to praise my own artists. Now laugh! This may not interest you now but as they say in Minneapolis—"Eventually you will."

Come to think it over—this thought should not be idle—should it, dear local manager? CHARLES L. WAGNER.

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Marguerite Melville Liszewska Returns From Europe

Marguerite Liszewska recently returned from almost a year's sojourn abroad, via the S.S. Olympic, which docked in New York on July 1. The distinguished pianist was accompanied by twelve pupils who had been abroad with her since August 10. One month was spent in Paris. After Christmas the little party moved on to Germany for another thirty days, where Mme. Liszewska



MARGUERITE MELVILLE
LISZEWSKA,

who recently returned to this country at the end of her year abroad with twelve pupils from the Cincinnati Conservatory of Music. She is photographed here sitting among the ruins of the old Greek Theater in Taormina, Sicily.

fulfilled concert appearances, with her customary success, in Berlin, then Prague, Cracow and Warsaw, returning to Paris. There she gave a concert and also appeared with orchestra. The travellers and students enjoyed several weeks in Italy and Sicily, prior to leaving for the United States.

On her arrival Mme. Liszewska left immediately for the West where she will conduct a master class both in Portland and Seattle, beginning August 1. She returns to her post at the Cincinnati Conservatory of Music early in September.

During the visit abroad, several of Mme. Liszewska's pupils played publicly in Paris. Selma Davidson, a pupil from San Diego, Cal., gave a successful Berlin recital. Mme. Liszewska had the satisfaction of having several pianists study with her in Europe, all of whom are soon to follow her to this country to continue work under her at the Cincinnati Conservatory.

Morini Anticipates American Tour

Erica Morini is resting in her home on the blue Danube and anticipating her visit to

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America next season, when she will tour for three months. This past season she fulfilled thirty concert engagements in Australia, also visiting Spain and Portugal.

Miss Morini will arrive here in October and given her first Carnegie Hall recital on October 5.

Myrna Sharlow at Cincinnati Zoo Opera

When Myrna Sharlow sang her first opera in the summer opera season at Cincinnati on June 22, she was acclaimed not only for her superb singing of Leonora in *Il Trovatore*, but also as a new member of the Metropolitan Opera Company. Just the week before her Cincinnati debut the announcement of Miss Sharlow's engagement had been made by Mr. Gatti-Casazza. Hence her welcome back to Cincinnati was all the warmer and more enthusiastic.

Nina Pugh Smith, in the Times-Star, wrote as follows: "Mme. Sharlow astonished even her greatest admirers through the beauty and opulence of her voice, as Leonore. Mme. Sharlow's engagement at the Metropolitan has just been announced. It is an honor over due, but at last recognition of an American artist."

"During Mme. Sharlow's impersonation of Leonore, it is possible to note the exactitude with which she fills the role artistically. She sings it well, of course, as many sopranos do. But also, Mme. Sharlow sings Leonore as it should be sung, with understanding of the throbbing emotion of its seemingly light phrases, with delicate variation of tone for the emotional aspects of the words, with dramatic delivery."

"Mme. Sharlow as Leonora is costumed like an old picture, with those scarlets and golds and dull blues suggested by the Venetian pictures, and with the glowing auburn locks which Titian and his fellows have painted as the correlative color for scarlet and blue."

In addition to the Leonore and Elizabeth, Myrna Sharlow sings Aida, Margherita in *Mefistofele*, and Maddalena in *Andrea Chénier* in the ten weeks of opera in Cincinnati's Zoological Gardens. Then she will go to New York with her family to establish herself permanently there.

Bruno Huhn Leads Choral Society in Fine Concert

Bruno Huhn, well-known vocal teacher and coach, is spending the summer at Hunting Inn, East Hampton, L. I., where he will remain until September 1.

Mr. Huhn recently conducted the East Hampton Choral Society in their third annual concert. Mabel Deegan, violinist, who played numbers by Saint-Saëns and Nachez beautifully and artistically, was the only guest artist, all the vocal soloists being members of the chorus. The Edwards Theater, with a seating capacity of over a thousand, was filled with an enthusiastic audience who were thoroughly appreciative of the fine work of the chorus and its conductor. Victor Harris, who accompanied the Women's chorus in its group of numbers, including a composition by himself entitled *Venice*, wrote as follows to the Star after the concert: "The fine quality of the voices, their balance and unanimity of attack, the clear speech, the admirable expression, all of these united in a really fine performance, one that reflects pride and success on them and on their conductor, Bruno Huhn, to whom so large a share in this success must be attributed."

Student Recitals at Wyoming (Ohio) Institute of Musical Art

Two recitals were given by students of the Wyoming (Ohio) Institute of Musical Art on June 16 and 17 at the High School Auditorium. The programs were extended, and a great many pupils were heard, all of them making excellent impressions. On the first evening three graduates played: Georgia Mae Benham, Betty Ringland and Florence Troy. The music presented by these young people was of concert calibre, demanding well developed technic and musicianship. Among these selections was an Allegro movement from a sonata by John Carlyle Davis—a beautiful and impressive work.

The second program included many smaller pieces and a few by advanced pupils: the Finale of Beethoven's piano concerto in C, Morning in Asolo by Davis, and Mendelssohn's Rondo Capriccioso.

Steschenko Again to Sing With Philadelphia Opera

Ivan Steschenko, well-known bass of the Philadelphia Grand Opera Company, won an ovation upon his first appearance as soloist with the Philharmonic Orchestra of Warsaw and also in his several guest performances with the Warsaw Opera. Among the roles which he sang were Mephistopheles in *Faust* and the title role in *Boris Godounoff*, which roles he also will sing during the forthcoming season with the Philadelphia Grand Opera Company.

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This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be submitted for publication to Dean Brown at Dewitt Park, Ithaca, N. Y.

The Classroom Teacher's Training in Music

By Charlotte Walsh

Principal Riverside High School, Lowell, Mass.

At public cost, every public school child is given training in music, and, in addition, thousands of persons contribute fabulous sums of money to defray the cost of private instruction, to purchase instruments, and for the support and patronage of concerts.

The normal schools, colleges, and universities are offering courses in music. The place of music in the enrichment of life is well established and music education is with us.

To the public schools is assigned a task that can be performed by no other agency—a task that must be accomplished if music education is to bear fruit in human life. Who is to start this but the grade teacher? Then it behooves her to look to her preparation.

In the old days, when music made its appearance as a part of school activity worthy of a teacher it was a sort of hit or miss affair.

A sensitive, talented pupil could develop by conscious or unconscious imitation of a teacher possessed of a striking personality. If this personality happened to be a strong one and there was fertile soil, the teaching was successful. In nine cases out of ten, the result was negligible.

Under such conditions, there were in the school music teaching profession, no standard, no dignity, no ideals. Under such conditions music never had a chance, neither did the child.

The public schools are fortunate in that they operate under certain specific laws, and to offset the feeble and uncertain teaching results of that era of unpreparedness, the departments of education in progressive states and the boards of education in cities began to demand more uniform and more comprehensive training, and, as a result, we have such an efficient education in music that it provides a pupil with a goodly amount of retained knowledge, and with an itching to use this knowledge with an appreciable amount of culture which will enable him to move through life with all needless friction with his fellows being reduced to a minimum.

The well prepared teacher skillfully arouses in her pupils the emotions which make for lofty thinking and high ideals—as of patriotism, love, sympathy, mirth,—the entire gamut. The baser emotions she seeks to suppress by failing to arouse them. We all know the power of music to stir the better emotions. Well indeed has it been said, "Let me write the songs of a nation and I care not who makes its laws."

The well equipped teacher adroitly arouses the imagination of her pupils so that like Dick Whittington they may be made to hear in the ringing bells, the urge to stay on and persevere even though the world be dark. The grade teacher's preparation really begins when as a child she enters the kindergarten, where one of the principal activities is singing. Here are organized the children's orchestras, stressing rhythm and interpretation. Through the primary grades she sings along, the orchestra using simple instruments which serve as excellent introductions to the more developed instruments. Interlocked with this work is the music appreciation carefully planned and purposefully given, and the music memory contests which enable every child to become an intelligent listener to good music. Through the grades she passes with part singing, glee clubs, ensemble and orchestra work—with music appreciation closely woven in. One of the more recently developed phases of school instrumental work—the after school piano and violin classes—is one in which I am particularly interested. In Lowell, these classes are being taught almost without exception by grade teachers. These classes are held in the school buildings, after school hours, once a week. At the annual Spring Festival, a public demonstration is given, the work accomplished. This concert gives definite proof that much latent talent has been brought to light, talent which probably never would have been discovered otherwise.

Next the senior high school gives her a much finer specialized treatment of music than she has yet had. These years will witness astounding developments in the performance of vocal and instrumental music and intelligent and appreciative listening to music.

Fortunate indeed is the prospective teacher of music who is privileged to attend the State Normal School at Lowell and receive from the faculty of the Music Department there the splendid course in teaching methods and

theories of music. With a broad and thorough training along general lines is given a far-reaching acquaintance with the various fields of music and the story of their development, and a deep love and appreciation for the art.

But all the normal schools, colleges, and universities in Christendom cannot make a successful teacher of music unless that teacher first have the love of music deeply implanted in her soul, yet she need not necessarily be a skilled vocalist. Added to this must be a thorough knowledge of the mechanics of the art. Ideals should be developed as a regular accompaniment to practical things so that the two can never be considered as separate entities in the pupil's mind. Ideals should be instilled not alone with the idea of affecting school work during the training period as of carrying over into the life work of the pupil.

The best part of the development of an individual in any profession comes not when he is in school but afterwards. This matter of broadening our acquaintance with music is a cause for continued study. Surely we cannot afford to be in a profession which offers to its devotees a storehouse filled with precious gems and not know a few more of both its old and its new treasures each year. Then there are the pictures, sculpture, and architecture, each in its way like music emphasizing rhythm, restraint, beauty, the one to the eye, the other to the ear. We teachers of music should read musical magazines which deal with general topics in a scholarly way and keep us from travelling in too narrow a groove. No one has time nor inclination for a great many things after the day's work is done, yet a few minutes a day will do much.

And trite as it may seem to you, so often has it been repeated yet it still remains the truth. The degree in which she does these things marks the difference between the teacher who accomplishes and the one who does not.

Band Contest at Fredonia

The Jamestown High School orchestra won the Western New York championship in the Class A division. The orchestra was conducted by Ebba Goranson. Niagara

The Hammond, Ind., High School Orchestra

During the last four years the Hammond High School Orchestra, under the leadership of Adam P. Lesinsky, has taken part in eleven orchestra contests and won seven first places and four second places. In 1929 this organization won its third consecutive Indiana State championship and placed second in the first national orchestra contests at Iowa City, Iowa. Judges have praised this orchestra highly and in the words of one of the distinguished judges "the Hammond High School Orchestra is a true symphony orchestra composed of children."

There are eighty-three members in the organization, including players of such instruments as harp, contra bassoon, and English horn. The basses, cellos, violas, oboes, bassoons, and harp are all owned by the orchestra, thus insuring full instrumentation every year. Its members are trained to play a large repertoire of symphonies, overtures, suites, and other concert music. Many public appearances are made each year by the orchestra. Within the large orchestra is a Little Symphony Orchestra of twenty pieces which plays in places where the large orchestra cannot be accommodated. There

Falls was second under the directorship of H. Spencer.

Medina High School won the Class B contest, directed by Frederick Smith, and Salamanca conducted by Cassie White took second place. Silver Creek High School won the Class C championship with Dorothy Campbell director. No second place was awarded in the Class C division.

Nineteen orchestras with nearly 700 members met at the Fredonia Normal School and throughout the day the various orchestras took their turns upon the platform. Besides those who actually took part, the contest attracted visitors from all parts. Cars and busses from all sections of Western New York as well as many from Pennsylvania were parked on the campus of the college and the streets in the vicinity.

In addition to the orchestras that competed there were two junior high school orchestras present and the Erie Academy Orchestra of Erie, Pa., played on the program.

Frank King, of Washington, D. C., a retired member of the United States Marine Band, was in charge and acted as one of the judges. The other two judges were Charles Barone, of Lockport, instrumental instructor, and William Owen, Supervisor of Instrumental work at Erie, Pa.

Music as a Major School Activity

Superintendent of Schools W. R. Van Walker of Wessington Springs (South Dakota) advocates music as one of the strong extra-curricular activities for the small high school. He says:

"At Wessington Springs, credit is given for satisfactory work in glee club, band, orchestra, or other applied music. Over ninety per cent of the pupils enrolled in the school are taking some branch of this activity. Music seems to contribute more toward the development of self-reliance and poise than any other course offered. School band and orchestra work bind the young people together and build up school spirit in its best form. True, there is little of the 'Hip, Hurray' type of school spirit found in music. But lasting and wholesome cooperation, with the pupils and teachers functioning as a unit, is a much more worthy achievement than the winning of a basketball tournament. The plan has received loyal support from parents and the general public. The organizations are brought before the public as frequently as convenient, not to show off," Supt. Van Walker hastens to explain, "because

is also a string quartet which meets the demand for chamber music.

The aim of every budding young musician in the Hammond High School is to "make the orchestra." Members for the orchestra are chosen by competition. When a vacancy occurs in the orchestra all applicants for the position are given a tryout and the best man (or girl, as the chance may be) is given the post.

The director's history is a worthy one. From 1919 to 1924 Mr. Lesinsky was head of the band department at Valparaiso University. In 1924 he was appointed director of bands and orchestras in the Hammond Public Schools, which position he holds at the present time. Under his direction the Hammond High School band and orchestra have achieved national prominence. There are 1,000 children enrolled in the band and orchestra department of the schools of Hammond. Mr. Lesinsky is interested in the development of the band and orchestra movement in the state and in the nation. The Indiana School Band and Orchestra Association has chosen him as president for the ensuing year.



HAMMOND, IND., HIGH SCHOOL ORCHESTRA,
Adam P. Lesinsky, director.

there is often very little to show, but in order to bring ease of bearing to the average pupil and an opportunity for the natural leaders."

Speaking of the financial side of the program, he states: "Football, unstressed, has always been a financial loss to this school. Basketball usually pays the deficit in the athletic department. Losses incurred in the declamatory and debate work are financed through concerts of the glee club and the band. The board of education supplies the sheet music for vocal work, band and orchestra, which seems to be a logical practice. Music makes as definite a contribution to the young people as Latin, for instance, or French. So why should not music have the same financial support that these subjects have? The instruments are furnished by the pupil.

"Each fall a beginners' band is organized for practice in reading and actual playing. The depletion of graduation plays less havoc with a constant filler working, and the band is correspondingly improved through the extra practice. That the program is a great deal of work for the teachers and the administration is evident, but the educational achievements are ample for the time expended."

News From the Field

NEW JERSEY

Bayonne.—Bayonne High School observed Music Week by sponsoring a musical program. This concert was supervised by Josephine G. Duke, city supervisor of music, Helen Wakefield, instructor of vocal music, and Ben Levy, instructor of instrumental music at Bayonne High School. Approximately 550 students of the Bayonne High School participated in the concert.

PENNSYLVANIA

Scranton.—National Music Week was ushered in this city with the presentation by combined dramatic and musical organizations at Central High School of the famous comic opera, H.M.S. Pinafore.

The popular Gilbert and Sullivan operetta had been in course of rehearsal for some months. The combined boys' and girls' glee clubs provided the chorus numbers, under the direction of W. W. Jones, music supervisor of Scranton schools. The dramatic parts were under the supervision of Louise Howitz, and the dance numbers under that of Hazel Stokes.

Shamokin.—The auditorium of Shamokin High School was the scene of a most enjoyable musicale staged by the members of Shamokin High School Band, the event proving the value of musical education such as has been provided the members of the organization under the instruction of Charles W. Noll, director.

York.—The glee club and the orchestra of Franklin and Marshall College, Lancaster, were heard in a concert under the auspices of the Criterion Club of the Y. M. C. A.

Beaver Falls.—Making their first combined public appearance of the year, the senior and junior high school bands, under the direction of Paul R. Slater, assisted by Effie C. McCollough, scored a decided hit with a capacity audience in the Carnegie Library Auditorium recently.

RHODE ISLAND

Westerly.—Twenty-one high school orchestras and bands and one grammar school band competed for honors in the second annual Rhode Island school band and orchestra contest held recently in the Commercial High School Auditorium, Providence. The contest was held under the auspices of the Rhode Island Music Supervisors' Association.

WISCONSIN

Milwaukee.—The students in the harmony class under the guidance of Esther Lehmann, director of music at South Division High School, have taken keen interest in the practical use of the subject. Alex Georgacopoulos, a student in this group, has been harmonizing some old Greek religious melodies. The church choir of which he is a member has used several of his arrangements which are unique in that they keep to the old Greek modes as much as possible. Mr. Georgacopoulos has received his entire training in harmony and counterpoint in the high school class.

TEXAS

Waco.—A twenty-piece orchestra, a trio and a mixed quartet represented Waco High School at the Interscholastic Music

Noted Educators

LEROY S. KENFIELD,

director of the House of the Angel Guardian, Boston, Mass., who began his musical career in 1888, in the Farm and Trades School Band, where, as a boy of twelve years of age, his talent for music soon manifested itself. He was encouraged in his study of music by the late Mrs. Ames, wife of a former Governor of Massachusetts, who sent him to Europe in order that he might have the opportunity to continue his studies under very capable instructors.



On his return from Europe, Mr. Kenfield appeared as trombone and baritone soloist in several musical organizations, and for seventeen years he was the director of the Boys' Band of North Easton, Mass., founded by Mrs. Ames. It was while he was a member of the old Boston Theatre orchestra, over thirty years ago, that he joined the Boston Symphony Orchestra.

In 1923, Mr. Kenfield took charge of the House of the Angel Guardian Band, which was then being organized.

For more than thirty years, Mr. Kenfield has played under the brilliant conductors who have gained for the Boston Symphony Orchestra the renown it so richly deserves, and therefore he is undoubtedly well qualified to give the works of the great composers their proper interpretation. Nevertheless, he prefers to give his pupils only such pieces as they are capable of playing correctly, thus preparing them gradually for the more difficult selections of standard band music. He is not in favor of simplified arrangements of the standard works.

Meet in Belton. In the string group were Dorothy Rogers, Henrietta Jernigan, George Anast, Fay Smitherman, Dorothy Baldwin, Marietta Luker, Alfred Zimmerman, Charles Walters, Victoria Ginetis as cellist and Brooks McJunkin, double bass; in the brass group are Howard Saunders, Herschel Beatty, L. J. Naylor, Joe Lewis Weaver, Joseph Hester; woodwinds are Oscar Weatherby, Wesley Hester, Billy McCoy, Juanita Billon. Elmo Coble played percussion instruments and Melba Patzkie was accompanist.

Anna Case Aids Church Where She Began Her Career

Anna Case gave a concert on July 3 in the Dutch Reformed Church in Neshanic, N. J., where twenty-one years ago, she had her first church position, leading the congregational singing and playing a foot-pumped organ for \$12 a month. She returned to aid the congregation in raising funds for the church where her soprano voice was heard

before it delighted the audience at the Metropolitan Opera House and at concerts in various parts of the world. The Rev. John Hart, pastor of the church when Miss Case sang there, and her first vocal teacher Katherine Opdycke of Somerville, were present.

Three months after taking her first vocal lesson Miss Case gave her first concert in this church and cleared \$114. Miss Case, as a girl, drove over to the church in Neshanic from her home in South Branch, N. J., a distance of three miles in a buggy. Coming Home was included in the selections on the singer's program.

Yvonne Gall "Captivating" in Marouf

Edward Moore, in commenting on the first performance this season of Marouf by the Ravinia Opera Company, had the following to say regarding Yvonne Gall: "It would be a mistake ever to try to stage the piece unless Yvonne Gall was at hand to sing the part of the princess who became Marouf's final reward in his adventures. In this performance she was one of the loveliest objects on earth, another superb singer, a personage of the stage who used repose or high spirits with equal ability and equal effect."

The Chicago Evening Post said: "Then Yvonne Gall, the princess, appeared, and when the trembling Marouf at last dared to gaze upon her unveiled countenance one could sympathize with his delighted amaze. . . . Mlle. Gall's tone had the caressing warmth to woo any man, no matter how timid."

According to Rene Devries, in the Chicago American: "Mlle. Yvonne Gall has never seemed to me more captivating nor has her liquid, warm-hued soprano ever sounded so lovely. Her voice has developed, both in amplitude and pliancy. She wears the costumes of the fabled Princess Saamcheddine with fascinating grace." Glenn Dillard Gunn wrote in the Herald Examiner: "Marouf, given in America now only at Ravinia, means to the fortunate public of this vicinity all these things and many more. It introduces the gracious Yvonne Gall in a part that sets forth her beauty of person, that lies perfectly for her voice, that suits each inflection of her art." And in the Daily News, Maurice Rosenfeld said: "Mlle. Yvonne Gall as the princess repeated her very artistic interpretation of this oriental figure. She made an intriguing and fascinating appearance, and she sang her music with vocal finish and with artistic and musical style. She had several sustained arias in the third act and rendered them all with a vocal quality that was both suave and smooth."

Antheil in Nice

George Antheil passed through Paris during the last week of June on his way from Frankfurt to Nice. He was jubilant about the performance of his opera, Transatlantic, in Frankfurt. "I'm going to the Mediterranean for a few weeks of rest. They certainly play more music in Germany than in France, but I was homesick all the time for Paris. This is the only city for me. And now there's some talk about doing my Transatlantic at the Opera House here. What do you think of that? Well, goodbye till August. Even the Mediterranean can't keep me away from Paris."

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NEW YORK JULY 19, 1930 No. 2623

Silence is golden, but so is song.

"Is New York tiring of Tchaikowsky's music?"
asks a contemporary. Dunno; ask New York.

When prima donnas quarrel the impresario falls
into a state of alarmed neutrality.

Even in small opera companies the tenors feel
just as big.

Some boys enjoy life and some have to continue
their music lessons all summer.

Franz Liszt was born 119 years ago, and no one
like him has been born since.

Some vocal pupils study more than one month
before they feel they should be in grand opera.

One reason why so many music teachers are poor
is that there are so many poor music teachers.

If there are any real opponents of Wagner left
the MUSICAL COURIER would like to have their
names.

What did wise King Solomon do when his 1,000
wives all wanted him to take them to the opera on
the same night?

From Coosa County, Alabama, comes the story of
a man who has never heard Rachmaninoff's C sharp
minor Prelude. The poor fellow is deaf.

Roxy (S. L. Rothafel) celebrated his forty-eighth
birthday on July 9, and received congratulatory mes-
sages from everywhere. Many of them, as well as
gifts, were from radio fans. For, he it remembered,
Roxy was one of the pioneers in radio broadcasting.
Of his forty-eight years Roxy has spent seventeen
in the movie "racket," and his "Gang" travels about
holding up the attention of people everywhere.
Salute, Roxy!

In reviewing the second concert at the Stadium
the musical scribe of the Telegram, speaking of
Chabrier's Espana, says: "... how much more
valid and convincing are its thematic substance and
treatment, how much more genuinely Spanish are
its rhythms and melodies and colors than the 'Iberias'
of Debussy and Ravel, or even Carmen! It is not
Gounod (why Gounod?) but Chabrier who has gone
to the soil of Spain for his material." Shades of
Waldteufel! His Estudiantina waltz had to be dug

up by Chabrier in the soil of Spain, when the French
composer could have procured it for about a franc in
any published collection of Waldteufel's waltzes.

There will be exactly 296,542 musical entertain-
ments in New York during the coming season—at
least that is the way it will seem to the harassed
music critics.

Violinists know the difference between saying "I
don't practise," and "I practise Dont." The neigh-
bors will also appreciate the difference if the Dont
studies are not well played. They will probably
exclaim: "Don't practise."

New York is having its open air opera as well as
its open air band and orchestra concerts. At Star-
light Park in the Bronx audiences of 5,000 or more
are enjoying ideal weather, and recently had Pagli-
acci by moonlight. The operas given are mostly old
timers, which are probably the only ones that have
power to draw such crowds.

Werner Janssen's symphonic poem, New Year's
Eve in New York, seems to have scored a hit at the
Stadium concerts, as was to be expected. The people
of this town like jazz in spite of the fact that they
also apparently like symphonic music. The sym-
phonic parts of Mr. Janssen's poem are nothing to
boast about, and even the jazz is not of the strict
Broadway type, which is strange enough, for Jans-
sen certainly knows his Broadway. However, the
whole poem is something new in music and may be
calculated to satisfy any American audience that is
free from affectation and pose.

Of real interest is the fact that Alexander Smal-
lens was selected to conduct the eight weeks' season
of the Philadelphia Orchestra which began on July 8
in Fairmount Park. Smallens is one of the brilliant
young conductors of the day, and thoroughly up to
date. He comes, in fact, pretty near to being a mod-
ernist and is closely associated with the driving and
ambitious modernistic societies which Philadelphia
supports, as well as with the League of Composers
in New York and the American branch of the Inter-
national Society for Contemporary Music. He con-
ducted a good many of the works played at the trials
this spring of works submitted to the I. S. C. M.
The Philadelphia Orchestra summer concerts are in
good hands.

It is an interesting phenomenon of our times that
composers are no longer satisfied to wait for the
patronage of kings or the favor of musical directors.
A recent instance of the enterprise of composers
which is very characteristic is the departure of Adolf
Weiss for Berlin in order to get himself and other
Americans European productions. Mr. Weiss is a
member of the executive committee of the American
branch of the International Society for Contem-
porary Music. He is also a pupil of Schoenberg,
though he has escaped from the Schoenberg influ-
ence and writes in his own style. The fact that he is
able as well as willing to aid other Americans to get
German performances is extraordinarily significant.
Times have changed.

Before it became known that the injury John
Philip Sousa sustained last Saturday on the S. S.
Leviathan was not serious, great concern was felt
for the famous March King throughout the country,
and possibly throughout the world. Four stitches
had to be taken in the scalp of the head that con-
ceived some of the world's best march tunes, and it
was feared that at his advanced age, 76, the accident
might prove very serious indeed. Sousa is more than
a great bandmaster and composer of marches; he is
an ardent patriot and a perfect gentleman, who is
in every sense a credit to his native land, and any-
thing of a disagreeable or dangerous nature that be-
falls him is very much a matter of concern to his
countless friends and admirers.

Edwin Franko Goldman's plan of giving pro-
grams consisting entirely of works by American com-
posers is highly commendable. It so happens that in
the day's news of Friday, July 11, notices stood side
by side. One of them read, "12,000 Hear Philhar-
monic in Beethoven-Wagner Program." The other
one read: "15,000 Hear Goldman Band in All-Ameri-
can Program." It has always been assumed that
Wagner and Tchaikowsky and perhaps Beethoven
programs might be counted upon to draw huge audi-
ences. It seems now that an All-American program
does not, at least, keep audiences away. It has been
more or less authoritatively stated that American
works on symphony programs in American concert
halls are unwelcome. Mr. Goldman's experience
seems to indicate the contrary.

Götterdämmerung

Paderewski gave an interview recently in
Paris in which he took a pessimistic attitude
toward the music of today and possibly the mu-
sic of the future. He seemed to think that the
mechanical age and mass production were driv-
ing out music by driving out habits of contem-
plation.

Commenting upon this editorial, the New
York Times reminds its readers that there was
certainly not much quiet in early classic days
in Europe when great music was being made
and played, and similarly that Beethoven lived
in the Napoleonic era when all of Europe was
in a state of turmoil, in spite of which fact he
himself was able to produce great works. The
idea also comes to mind that Wagner certainly
had very little time for contemplation, unless it
was the contemplation of unpaid bills.

The feeling intrudes itself that people, as they
grow older, are inclined toward the pessimistic
attitude. They are the people who talk about
the good times of the past, while young people
talk and think of the good times of the future.

Not unrelated to Paderewski's comments are
those of Newman in the London Times of June
8, regarding Toscanini and his orchestra. New-
man's idea is similar to that held by many Amer-
icans, that the superiority of American music
is not a victory for art, for culture or for our
country, but simply the natural result of our
incalculable wealth which renders possible the
employment of great musicians. In other words,
we do not make music in America, we buy it.

Commenting upon this in Le Ménestrel, G. L.
Garnier questions whether the homage of New-
man to the dollar is opportune. Mr. Garnier
says that it cannot be denied that American ex-
penditure of large sums of money on high class
musical enterprise is excellent, but thinks that
Americans should take thought upon the fact
that this country, more than any other, as a
result of its mechanical devices, is massacring
more art works than all the other countries in
the world put together, and that these great
mechanical structures are built out of the bones
of their victims. Mr. Garnier thinks that these
expiatory monuments should cause more shame
than pride among the survivors.

All of which is interesting in its way. Opin-
ions expressed by people who are genuine think-
ers and well informed are always interesting.
The fact is, however, that only the future can
tell us anything whatever about the meaning of
this so-called mechanical age that we mortals
of today are living in. That mechanics are a
blessing to the great mass of residents in civil-
ized countries, and especially in America, can-
not be denied; that these same mechanics are
bringing people in America, and perhaps in
European countries as well, information about
all sorts of things of which they were formerly
ignorant is undeniable. In this list, in America
at least, music is outstanding. People who never
heard a symphony orchestra in their lives are
now hearing the best.

It is quite true that people are also hearing
other kinds of music, but it is extremely doubt-
ful if this other kind of music is as dangerous
as it is sometimes painted. It seems more prob-
able, that tastes being innate and inalterable,
people will seek the kind of music that appeals
to them. This is certainly true in the other arts
and in literature. It has also always been true
of printed music and of the concert stage. The
very basis of modern education is to give chil-
dren a taste of everything in order that their
natural inclination to a taste for some single
thing, if they happen to have a single outstand-
ing talent, may manifest itself.

As to the music of the future, music-making
is in greater actual demand today than it ever
was. Interpreters of the very highest type are
wanted, and there is no reason to doubt that
composers of the very highest type will ulti-
mately be sought by makers of mechanical in-
struments.

Changing conditions have invariably inter-
fered with the continuity of individual employ-
ment. When mechanical spinning and weaving
were introduced in England there were many
who talked just as people who see the end of
music, talk today, and yet who today would go
back to the spinning wheel and the hand loom?

Variations

By the Editor-in-Chief

Aboard S.S. Bremen, July 3, 1930

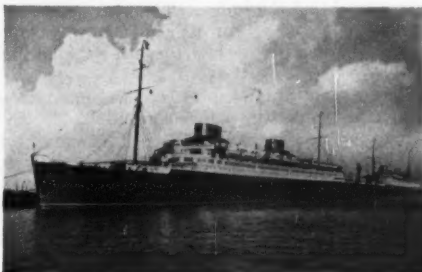
The pier at Brooklyn . . . crowds . . . noise . . . confusion . . . baggage-trucks . . . "gankvay, pleece" (it is a German dock) . . . shouts . . . bells . . . whistles . . . late arrivals . . . "all ashore" . . . shouts, laughter, tears . . . "Bon voyage" . . . "Good luck" . . . "Write as soon as you get there" . . . "Take good care of Mama" . . . "Drink a couple for me" . . . "Give my regards to Hindenburg" . . . three long, hoarse blasts . . . the S. S. Bremen, latest, fastest, and most luxurious behemoth of the sea, slips her moorings, glides into the middle of the river, turns her nose Eastward and is on her way to Europe—it is midnight in New York harbor and almost the last thing the passengers see is the light on the Statue of Liberty, winking understandingly . . .

Early rising next morning, induced by mild swaying of cabin and rhythmic creaking of joists . . . after all, one is on the sea and there is no doubt that the "floating hotel" really floats . . . visit to the swimming pool, a truly magnificent affair of marble, sapphire-blue water, and all the modern natatorial devices and conveniences . . . breakfast . . . two mile jog with dozens of other determined pedestrians . . . battalions of early drinkers in smoking-room (a splendid affair in black and gold, marvellously lighted) . . . everyone spiritually thumbing noses at the Eighteenth Amendment . . . tall glass of foamy Münchener caresses gullet . . . an innocent pleasure here, and a crime a few miles Westward . . . those unbelievably arrogant reformers, those unspeakably patient American citizens bending meekly to the yoke of the bigots . . . true brothers to the ox . . . gurgle, gurgle . . . "Kellner, noch ein Münchener" . . . "Waiter, two dry Martinis" . . . "A quart of Pommery & Greno" . . . "Jawohl, mein Herr" . . . "Komme sofort" . . . everyone jibing at Prohibition . . . how long will the farce last? . . . radio bulletin tells of dismissal of Campbell, dry czar of New York, and his parting shot, "the Volstead Amendment can't be enforced" . . . talk on board with Hon. George Bartlett, U. S. Chairman of United States-Canadian Commission, who parries patriotically all questions regarding the liquor situation on our Northern border . . . the Hon. Bartlett asks for a copy of the MUSICAL COURIER and is impressed by the advertisements . . . Mrs. Bartlett likes the pictures.

Tour of inspection . . . taste, elegance, spaciousness and comfort, everywhere . . . wonderful dining salon, reading and writing rooms, three promenade decks, huge drawing room, moving picture theater, ballroom, shooting gallery, nursery, playroom, and Punch and Judy theater for the children . . . ping-pong tables on deck, shops, elevators at all hours, restaurant, bank, ticket office supplying reservations for flying all over Europe . . . Caligula and his sunken galleys are a joke . . . and we are not on Lake Nemi, although the going on this huge vessel is incredibly soothing and smooth.

Mrs. Talbot, patron saint of the Dayton Westminster Choir, listens to all the concerts in the music-room . . . the Editor of the MUSICAL COURIER plays ping-pong with Max Schmelling and defeats him . . . Schmelling, heavyweight champion of the world, has difficulty hitting a measly ping-pong ball . . . he likes Wagner opera . . . so does Gene Tunney . . . what kind of pugilists are we breeding these days? . . .

Schmelling talks modestly about the recent Sharkey affair, and says that the match in September will tell the final tale . . . Variations predicts Schmelling's victory and is willing to accept wagers on that basis . . . Henry R. Ickelheimer, noted New York banker, a regular MUSICAL COURIER reader, surprises with the information that France is at present the largest buyer of German securities . . . "France got a belly-full with pre-war Russia and her bonds; France and



THE "BREMEN" AND THE "EUROPA"

Germany have identical interests against Italy; the Duce barks at both of them" . . . "But, Mr. Ickelheimer, a barking dog does not bite" . . . "True, but he disturbs and frightens, and is keeping France and Germany awake nights."

Visit to the captain's suite and bridge . . . he shows a picture of the first North German Lloyd steamship, also named "Bremen," with three masts and one smokestack . . . built in 1857, took three weeks to cross the ocean . . . we shall make Cherbourg in exactly five days and five hours from New York . . . our average speed, twenty-seven knots per hour . . . 646 miles yesterday's run . . . all ship's clocks regulated from the bridge . . . there are four hundred clocks aboard . . . bewildering new inventions, gyrocompass, speedometers, wind, sun, light, fog, depth gauges . . . scientific explanations too much for a music-editor . . . no real defense against fog . . . Neon light and radio helpful but not certain . . . "Accidents in fog are hardly ever the fault of passenger steamships, which always blow their horns and slow down; the real culprits are the tramp steamers, cutting across from every direction, unprovided with radio and expecting the liners to look out for them" . . . Captain sets example to all the crew in solicitude and courtesy . . . Germans making fine bid for transatlantic passenger traffic . . . Captain thinks that within the next year the gigantic "Bremen" and sister-ship, "Europa," will have docking facilities in New York City proper, probably along the projected new piers at Canal Street . . . Southampton, England, too, promises them docks and discontinuance of present tender service . . . picture in Captain's cabin entitled "Germany's Three Heroes," showing portraits of Bismarck, Hindenburg, and Frederick the Great . . . Captain tactfully dodges war-talk and reminiscences . . . "That is all past; the watchword now is 'Forward-Advance,' with all of Germany's commercial, inventive, and artistic resources and talents" . . . Captain concludes: "The Bremen and the Europa are two great steps in the campaign of New Germany."

Meals excellent . . . three orchestras aboard, which combine in deck-concerts upon arrival at Cherbourg, Southampton, and Bremerhaven . . . the "Bremen," seventeen hours out from Cherbourg, stages sensational spectacle . . . everyone crowds to boat-deck . . . huge aquaplane perched on railed catapult atop wheeled turn-table . . . mail-bags packed into body of plane . . . motors tested . . . everyone clicks cameras . . . pilot and mechanic climb into seats . . . catapult faced in direction of wind . . . sunshine, clear weather . . . motor sizzles deafeningly at full speed . . . cheers, huzzahs, hands and handkerchiefs waved . . . pilot smiles, touches cap . . . a roar, buzz, rush, sweep, and swirl . . . plane hurtles off end of catapult, rises gracefully over the side of the ship and is off to Southampton . . . one thinks of the "Bremen" of 1857.

Everyone reading detective stories and daily paper published on board . . . we read that Gallant Fox wins Dwyer Stakes at Aqueduct; flying endurance record broken in Chicago; clashes between nationalists and troops in India; revolt in Bolivia; trouble in Mexico; baseball scores of yesterday, temperature in New York, stock reports . . . there is a fully equipped stock-brokerage office on the ship . . . Meehan & Co. . . blackboards with cryptic figures chalked up, and quotations arriving every few moments by radio from Wall Street . . . ocean customers buy, sell, complain, exult . . . "Things are bound to be better before we get back to New York" . . . "I don't like the Senate's going over Hoover's head on the Pension Bill veto; those fellows in Washington ought to know they are unstabilizing the market" . . . "Stocks can't go lower . . . That's what everybody thought after the break last October" . . . "Steel is the best buy if you've got patience" . . . "How about American Can?" . . . "Bet you T. & T. goes down one point before it goes up."

Reading Thaddeus' "Voltaire, Genius of Mockery," quotation on page 264 of part of letter written by Mozart to his father, just after the death of Voltaire, in 1778, while the lad was giving concerts in Paris: "The moment the symphony was over I went off, in my joy, to the Palais-Royal, where I took a good ice, told over my beads, as I had vowed, and went home, where I am always happiest. I must give you a piece of intelligence which you perhaps already know: namely, that the ungodly arch-villain, Voltaire, has died miserably, like a dog—just like a brute. That is his reward" . . . Pious Mozart, "ungodly" Voltaire . . . Mozart, too, died miserably—both were rewarded with crowns of eternal glory.

Cherbourg looms ahead . . . French tenders approach . . . salute to the German ocean giant . . . tri-color flags . . . bearded French captain of tender . . . short, stocky, blue-bloused, tattooed porters . . . town of Cherbourg visible through binoculars . . . we pass the quais built by Napoleon . . . a huge sign on a building becomes visible "Cognac-Martel" . . . "allons-nous" . . . "prenez-garde" . . . "attendez" . . . "vite" . . . "New York Herald" . . .

"You have three baggages for the hand, n'est ce pas? Fifteen francs, please."

"You must be crazy."

"Not craze; fifteen francs, s'il vous plait."

"No."

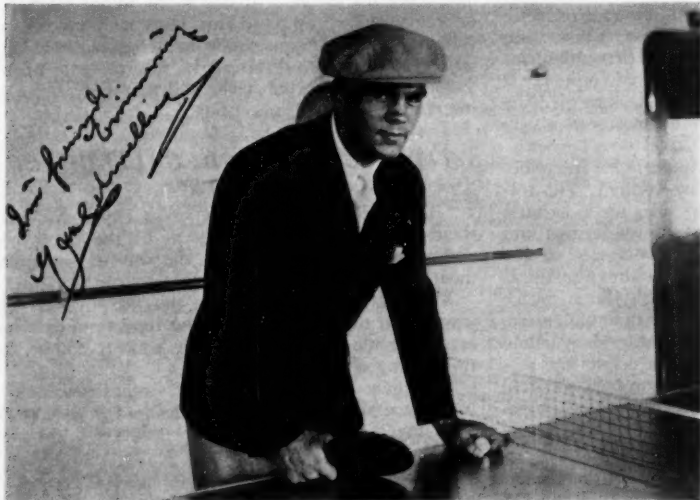
"Oh, yes."

"Oh, no."

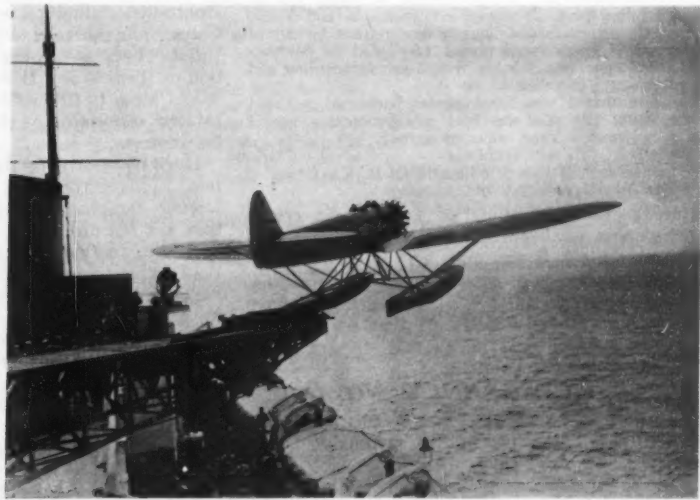
"Pardon, monsieur, but yes."

"Hey, officer, must I pay fifteen francs to this bandit for carrying my three bags a few feet off the tender?"

(Continued on next page)



SCHMELLING AFTER HIS GREAT DEFEAT—AT PING-PONG



MAIL PLANE LEAVING S.S. BREMEN, JULY 2, 300 MILES FROM ENGLAND

"Comment? Fifteen francs? Quinze? Ah, pardonnez-mois, oui, certainement, but yes, monsieur."

There is no mistake now. We know that we have arrived in France.

The "Bremen" blows three slow, mocking blasts, and steams off toward more or less merrie England.
LEONARD LIEBLING.

Tuning in With Europe

Columbitis

There must be something like contagion in opera writing. A nineteen-year-old German composer named Erwin Dressel has composed a comic opera called *Poor Columbus*, and it is to be given at the Berlin Municipal Opera, the rival house to the State Opera which recently produced Milhaud's *Christophe Colomb*.

The Conversion of Sir Thomas

Sir Thomas Beecham, who before he became conductor of the British Broadcasting Corporation, used to think—and say, with much gusto—that the broadcasting of music was like the howls of cats and dogs, thinks so again . . . You guess right: Sir Thomas is no longer the conductor of the B. B. C. But that has nothing to do with the case.

A New Orchestra

The B. B. C. by the way, has at last completed the reorganization of its orchestra, consisting of 112 men—among them a goodly portion of the best orchestral material available in England. Dr. Adrian Boult is in charge of the permanent organization, which he and Sir Henry Wood will conduct alternately with distinguished guests.

Make of It What You Can

Here is a missive from a gentleman in France.

"Dear Sir,

Please excuse postcard. I am writing from a Seine barge, having fled there to avoid reporters who think I am 400. I am less. . . I have, to win a bet of £50, written "The History of Opera in England," to be published in London next May, and drawing attention to the eminent American singers who have appeared at Covent Garden, also to singers of all nations who have failed to persuade English audiences that eminence is theirs.

Perhaps you will consider this information worth an editorial line or two?

Truly,

(Signed) (Captain) GEORGE CECIL."

Bringing in the Suburbs

Cologne has found a way of solving its opera crisis, economically speaking. A League of Opera Friends has been formed, with local chapters in eighty-two towns and villages, and a total membership of approximately five thousand. These out-of-town members are given a 33⅓ per cent reduction on the railroads for the purpose of patronizing the Opera, so that the opera house may always be well filled.

Our Difficult Language

From the following we gather that a new process of autographic reproduction of music has been invented by Mr. Gotthard R. Karafiat, of Oed, Austria. But one can't be too sure; hence the quotation of his letter in full:

"Dear Sirs,

Owedded Yours address the American Attache at Vienna, I allowed me to enclosed one of the proofpage of Autographie, which I have make. I have founded a proceeding to reach the same end with the Autographie as with the Musicpricking, because the daily prises of Musicpricking are too high.

An enclosed proofpage show, that the difference of Musicautographie and Musicpricking is not to recognise and anighly mangles of the proofpage are prevent in by my improved workmaterial. My proceeding is apting for all sorts of Autographie, Tinographie, Lightcopie and Fotho Lito and iss furnish proceedings a nice retreat for all of the mention proceedings. I shoud very glad to be honnoered from Your esteem haue with a proofproceeding and I promise You a fristclass service.

I am sure that I win Your esteem haue as continual customer after exenptin the frist proofproceeding and I signe in expectation Youe esteemed answer.

Yours faithfully

(Signed) G. R. KARAFIAT."

No Monee No Singee

From Belgrade, the capital of Yugo-Slavia, comes the report that Chaliapin refused to continue a concert because the hall was only half filled. "Disappointed," continues the report, "the audience took part in a demonstration." They seem to have demonstrations always handy in that part of the world.
C. S.

SAINT-SAENS CATHOLIC, NOT JEW

It is amusing to read what Herman Devries, operatic artist and critic, has to say about Saint-Saens:

"Saint-Saens did not have the bonhomie, the easy-going jollity of the true Parisian. He had a dry,

I had occasion to go to London on business a few days ago. On my way along Fleet Street, far from the MUSICAL COURIER offices, I met our Cesar Saerchinger face to face. He no more expected to see me in London than I expected to bump into him amid the millions who crowd those narrow streets.

"Two shocks in one day," he exclaimed; "for I've just bought a dog from a man named Barker."

Then I went into the Law Courts to hear half a dozen lawyers trying to explain to a judge the similarity and the difference between two tunes.

"I need hardly say that I know nothing whatever about music," said the judge. This was greeted with sympathetic laughter; for it would have been beneath the dignity of the law to be a dabbler in the arts.

"I am as unprejudiced as a blind man in appraising the value of paintings,—Reynolds and—eh,—Rubens, you know." (Roars of laughter.)

Said one of the defending lawyers:—"This tune is founded on the major scale."

"What do you mean by a scale? Something fishy?" (Roars of laughter.)

"It ascends," continued the defence.

"So does a balloon." (Great sensation.)

"No!" roared the plaintiff. "One tune is ta ta tum, and the other is clearly ta ta ta tum, with merely another accent on the ta."

"You are only quibbling about words," replied the defendant. "If you read the case of Rasher versus Hahm & Egge,—Vict., vol. 28, chap. 9, subsection 37,—you will see that the learned judge on that occasion was of the opinion that whereas the petition of Hahm & Egge was quashed by the implied significance of the amended contract wherein the defendant expressly undertook to furnish music on several specified occasions whereby the publishers of three of the musical works agreed to supply the necessary parts subject to the established custom of seven for six if the plaintiff made application in writing on or before a date expressly mentioned because an expiring copyright was about to nullify and terminate the said publisher's interest in the

caustic, merciless wit and a horror of the parvenu. They tell a story about him. A newly-rich hostess, after dinner one evening, at a soiree to which he had come reluctantly at the wish of a friend, asked Saint-Saens, in gushing tones, oozing honey, to play something. Saint-Saens looked coldly at his hostess, and said, 'Oh, Madame, j'ai si peu mange!' (I have eaten so little!) Saint-Saens was a Roman Catholic, not a Jew, as some historians think."

RUDHYAR, "SYNTONIST"

Rudhyar is a Frenchman who changed his name when he went to Point Loma and became a theosophist, or so, at least, it has been reported to this writer. He is a man of very decided originality, not only in philosophical thought but in music as well. He won a Hollywood Bowl prize some years ago, but apparently his prize winning work has never been tried out. His latest published work, written in 1924-25 in Hollywood and dedicated to Djane Lavoie Herz, is entitled *Moments*, and consists of fifteen tone poems for piano. They are divided into three groups, labeled First Cycle, Second Cycle, Third Cycle, and the names are so expressive that they are here given: First Cycle: The Call, Surging, Exultation, Daughters of Men, Breath of Fire; Second Cycle: The Earth Pull, Reaching Out, Tenderness, Aphrodite, Salutation to the Depths; Third Cycle: Gates, The Gift of Blood, Pentecost, Stars, Sun Burst. They are so highly individual that a description of them in words will not here be attempted. It would seem to this writer to be hopeless to give the faintest conception of this music by means of a verbal review.

Even more original than the music is the introduction. This introduction begins by saying: "The following compositions are called *Moments* because they are the direct and spontaneous renderings into tone combinations of subjective experiences of the Soul, whose essence, cyclically unfolding, is duration itself. . . . This music finds its rhythmic source in speech. . . . It is a series of instrumental utterances, having a psychophysiological and spiritual meaning. . . . In playing these tone poems the emphasis has to be laid upon tone, upon this spiritual and synthetic quality which is best translated physically as the quality of resonance. . . . The music is based on the extended cycle of twelve fifths or fourths. . . ."

Mr. Rudhyar calls this "syntonistic" music, and in it he says, "There is but one harmony, that of the

Music in a London Law Court

By Clarence Lucas

above specified compositions in which the vested rights of several composers were involved until a date which ended before the life of the musical copyright expired which expiring copyright could not be renewed without the unanimous consent of the associated composers duly registered and accepted by the Court of Chancery."

"I agree," said the judge, adjusting his wig with evident mental concentration.

This made a profound impression. As for myself, being a music critic, I recalled the lines of the Lord Chancellor in Gilbert & Sullivan's *Iolanthe*:

The Law is the true embodiment
Of everything that's excellent.
It has no kind of fault or flaw,
And I, my lords, embody the Law.

I gazed with an added reverence on the wigs which the majesty of English law demands and, for the first time in my life, I grasped the ethical connection between the tail end of a horse and the head end of a barrister.

"My Lord," replied the plaintiff, "this case is serious for us. It cannot be glossed over with a play on words, as in the recent case of *Gardener versus Cook*. The Court will remember that *Gardener* said he put manure on his Rhubarb, and *Cook* asserted that he put custard on his."

"True," *Gardener* evidently went to the root of the matter," replied the judge after deliberation. The defendant rose to remark that in the eighteenth century during the musical war between *Handel* and *Benvenuto Cellini*—

"I thought he was a painter," said the judge.

"A goldsmith," interjected one of the plaintiffs.

"Not *Oliver*,—eh?" (Roars of laughter.)

"I mean *Handel* and *Busoni*," continued the plaintiff. A critic of the period wrote:

"Strange that such difference should be
'Twixt tweedle dum and tweedle dee."

The hands of the clock pointed to four, so the case was adjourned till Monday. I heard that the defendants won after I returned to Paris.

whole body or of sound or of nature." The composer also says that a new technic of piano playing is required to perform these *Moments* adequately.

MAHLER VS. TSCHAIKOWSKY

Mahler did not like Tschaiowsky's music. The programs which he drafted for the Philharmonic series contained not a single composition by Tschaiowsky. Many of the patrons of the organization objected, and finally the executive committee asked the conductor to play at least one work by the Russian. Very much annoyed at being forced to bow to the inevitable, Mahler agreed: "Very well, I'll do it. Pick out anything you like." The *Pathetique* was decided upon and shortly before the date set for its performance the orchestra's librarian laid the score on Mahler's desk one morning at rehearsal. He came in, saw the title on the cover page and remarked: "Ah, that piece by Tschaiowsky." Although Mahler was accustomed to rehearse most finically, generally stopping the men after two or three measures, explaining, expounding and dissecting, he led the first movement of the *Pathetique* from start to finish without a pause, beating time lackadaisically and even yawning once or twice. The second part met with the same fate. Then Mahler laid down his baton. "It is enough, meine Herren," he remarked; "you play this very well indeed, so well, in fact, that you could do it best without any leader at all. My directing in this piece is of no assistance to you whatsoever and may only serve to interfere with your conception."

TITO SCHIPA AND GALLI-CURCI "FIRSTS"

"Illini art lovers," says a press clipping, "have their own belief about the stars of the art world and what they like to hear in the way of entertainment."

This statement arises from the fact that a vote was taken, the object of it being to determine what artists should be engaged in the concert course for the coming season.

Strangely enough, symphony orchestras took a high place in the voting, but the leaders were singers. The singers were separated into two classes: the men and the women.

And the winners in these two classes?

Tito Schipa for the men.

Galli-Curci for the women.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor).

A Boost for Municipal Opera in St. Louis

New York, June 28, 1930

Editor, the Musical Courier:

After re-visiting St. Louis (for the second time in nearly ten years) I am convinced that not nearly enough has been said and written about the out-door Municipal Opera in that city of summer heat and beautiful parks. People have heard a good deal about the natural bank of 10,000 seats in Forest Park, the huge stage, backed by two towering oak trees, the wonderful acoustics, the low prices (down to 25 cents, with 1600 free seats at every performance, and room for additional thousands up on the edges, where they can stand or sit in parked automobiles), the co-operation of all the leading citizens, and the fact that in twelve years there has been no hint of financial loss, but rather an increasing profit, all of which has gone back into improved equipment, and hence bigger possibilities for the future.

But America in general is still unaware of the remarkable standards of production that are making this success possible. After eleven years of largely local, semi-amateur effort, St. Louis has this season imported Milton Shubert as general director of all the out-door productions, and with him has come a completely professional personnel, chiefly recruited from the New York stage, and including our own Metropolitan Bambochek as a most efficient conductor.

The effect has been magical. I cannot imagine a lovelier performance of The New Moon than the one I saw the other day in St. Louis. Blossom Time (originally pro-

duced by Milton Shubert) is the current offering, with practically a complete Shubert cast, and the later weeks are to bring forth, among other operettas, Maytime, The Student Prince and Show Boat.

It seems to me that the directors of this uniquely successful experiment in Municipal Opera have shown rare judgment and common sense in giving the public what it really wants, and in turning over the artistic details to a gifted young man who has already proved that he can get immediate results. I hope you agree with me to the extent of spreading the good word even further.

Cordially yours,
SIGMUND SPAETH.

About Luigi Mancinelli

Genova, Italy, July 2, 1930.

Editor, The Musical Courier:

In your very valuable paper some weeks ago I found a list of very interesting questions, among which was this one: "Who was Luigi Mancinelli?" I am not answering that question because volumes could be written upon his most interesting life. His widow, Luisa Mancinelli lives here in Genova and is my very dear friend. What a wealth of material she has to give the world, having been the wife of the famous Luigi Mancinelli and the great friend of Verdi. I believe there is no one alive today who has so much to give the world of these early Verdi days. She was, of course, the great friend of all the great living artists of those times.

Most cordially yours,
ADELAIDE EAKIN.

I SEE THAT

George Folsom Granberry was injured in an automobile accident last Sunday.

Maurice Dumesnil's master class in Kansas City recently came to a successful close.

Paul Longone plans to make La Fenice Theatre, Venice, the Bayreuth of Italy.

Georgia Graves has been engaged to sing leading contralto roles with the Charlotte Lund Opera Company.

The Philharmonic-Symphony at the Stadium and the Goldman Band at N. Y. U. continue to draw huge audiences to New York's open air concerts.

John Philip Sousa met with minor injuries when he slipped and fell as the Leviathan docked in New York last week.

G. Schirmer announces a free summer school at Grand Central Palace from July 21 to August 8.

Mary McCormick recently made a successful appearance at the American Women's Club in Paris.

The newly formed Long Beach Symphony Orchestra has announced some ambitious plans for next season.

Adelaide Fischer is to sing for the Buck Hill Music Club, at Buck Hill Falls, Pa., on July 25.

Myra Hess, English pianist, will make a tour of America next season, starting in New York on November 8.

Grete Stueckgold, Metropolitan soprano, will make her American concert debut on December 28 at Town Hall, New York.

Walter Spry is now engaged in his sixth season of guest teacher at Alabama College at Montevallo, Ala.

Edwin Hughes tells of his interesting sojourn in Havana where he and Mrs. Hughes collaborated in a very successful series of two-piano recitals.

Frederick Cromweel, now engaged in teaching at the A. Y. Cornell Summer School at Round Lake, N. Y., announces that he will reopen his New York studio on September 8.

Marguerite Liszniewska has returned to this country after a ten-month sojourn abroad.

Ivan Steschenko has been reengaged by the Philadelphia Grand Opera Company for next season.

The Philadelphia Orchestra opened its summer series of concerts on July 8, with Alexander Smallens conducting.

F. C. Coppicus is reported as recovering from injuries received in a recent automobile accident in Charlottenburg, Germany.

Hope Hampton scored a veritable triumph in Manon in Vichy.

The German Grand Opera Company has announced a partial list of stars reengaged for next season.

Recent departures for Europe include Frieda Hempel and Frank Bishop.

The first week of the Stadium concerts in New York proved that these events have not lost in popularity.

Mr. and Mrs. Oliver Stewart are to go to Europe this spring, after a winter of concertizing here.

Georgia Graves has been engaged by the Philadelphia Grand Opera Company.

WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

TEACHER OF YERSIN METHOD LOCATED

In reply to "E. R.'s" inquiry regarding a teacher of the Yersin Method in Los Angeles, I would refer her to Constance Austin, c/o Mrs. Whitfield, 1205 California Reserve. Miss Austin's French causes her to be taken for a French woman by the French themselves.—B. H., Los Angeles, Calif.

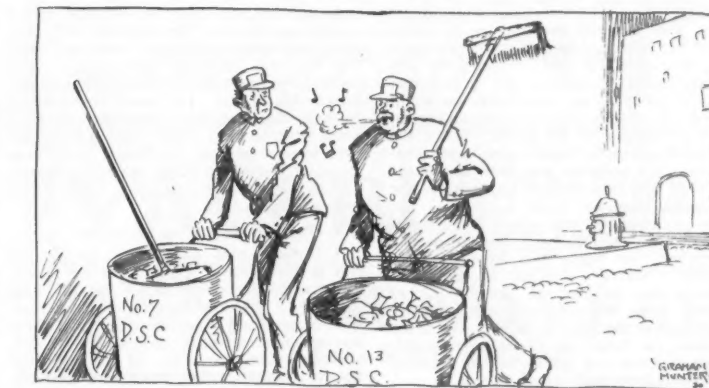
RE BAYREUTH AND SALZBURG FESTIVALS

Will you please let me know how I should go about getting tickets in advance for the Bayreuth and Salzburg Festival performances? I expect to take a short trip to Germany, and will probably spend one day at each of these places. I recall that Jules Daiber used to represent the Bayreuth Festival, but I do not know his address at present.—M. B., Pittsburgh, Pa.

Jules Daiber's New York address is 119 West 57th Street. His representative, Marguerite Easter, reports that the sale of tickets from the New York office has been closed for the season and that it will be necessary to purchase tickets abroad. All seats for Bayreuth have been sold, and the only likelihood of securing admission to the Festival would be if tickets are returned at the last moment. It is understood that there are still some seats available for Salzburg.

THE MUSIC CLUBS FURNISH BULLETINS

Have you any way of checking up on the newly elected officers of the many music clubs and women's clubs that have their annual elections in June? It would be very valuable information, and while you doubtless print it, it may be overlooked. While we are



"Fred, can you recall the subsidiary theme of Chopin's Etude in C Sharp Minor?"

I WONDER:

Who will be the outstanding success among next season's new recitalists.

If there are as many pianos as automobiles in the U. S.

Who is not getting tired of jazz, and what will follow jazz?

Which American company will re-broadcast the Bayreuth performances this summer?

Why it is necessary for movie stars to sing (?)

If the final Stadium concert will comprise the Schubert Unfinished the Dvorak New World and the Beethoven Fifth symphonies.

How many baritones will become tenors this year.

Who will be willing to sponsor a Ravinia in New York.

What Mr. Stokowski will have to say to his patrons next season.

How many are now of the opinion that we have no great orchestras over here.

When we are to have another jazz opera.

When your Senator and Congressman will get behind the bill for a National Conservatory of Music.

How many of the new Metropolitan stars will remain on the roster after the coming season is over.

Why the mat sellers at the Stadium Concerts must jingle an obligato with the change in their pockets.

Who will get Ruggiero Ricci.

If the loyal Irish and discerning musicians will allow John McCormack another season's absence from New York.

How many new pianists, violinists and singers will debut at Town Hall next season.

And out of that number how many will cause any kind of a stir.

If Toscanini's first bow at Bayreuth will be the signal for a bombardment of superlatives in the press here and there.

When a larger percentage of foreign artists will spend their vacations in America.

If the optimists are right that next season will be a bull market for music.

Who sings Tosti's Good-Bye these days.

When this vast country will be able to boast of a few first class string quartets.

When real honest-to-goodness live music will again be heard in our movie theaters.

Who will be the next wonder child that Mr. Persinger will bring out.

Whether that next wonder child will be still younger than Menuhin and Ricci at the time of their debuts.

A Substitute for Fire Crackers

Mana-Zucca, now visiting in New York with her young son, Marwin S. Cassel, has many interesting anecdotes to tell regarding the clever and sometimes naive answers her son makes when he is asked questions. On the Fourth of July a friend asked Marwin if his mother had given him any fire crackers, to which he promptly replied, "No, but she gave me some graham crackers."

POET'S CORNER

Verbum Sapienti

If you're seeking for a new thrill that you haven't found as yet,
And you're longing to hear song in all its glory,
There is just one piece of counsel that I want to give to you
And that is—go and hear Lucrezia Bori.

She is all our dreams of loveliness complete in human form.
She is like a princess in a fairy story.
And her voice divine will thrill you and she'll win your true devotion
Will the radiant and charming little Bori.

All the people have adored her, all the critics rhapsodize,
From the youngest to the very sage and hoary.
You can see their eyes alight, and their unrestrained delight
When they're on their way to hear Lucrezia Bori.

Magda, Juliet, Salud, Manon, Mimi, Violetta, Suzanne, Fiora—each one tells her story.
And each tale the brighter grows as the radiant spirits live
In the glowing song of our beloved Bori.

And when all is said and done, words are far too weak to tell
Of her gracious song that scales the heights of glory.
Should I live to be a million and of singers hear a billion
None would ever charm me as Lucrezia Bori.

So once again I beg you if you really haven't heard her—
Be you babe in arms or grand-pere gray and hoary—
Give yourself the rare delight. Go and hear her sing some night.
And I know that you'll adore Lucrezia Bori.
—Beverley Githens.

on the topic, would it not be an excellent idea to conduct a special space devoted to such changes in the clubs? They are going on constantly and in that way one could check up on them quickly. You could publish a statement asking for such names, and it is reasonable to assume that you could secure them from many places. But ask those who write in to be explicit, to give not only the name but also the address of these new presidents and chairmen of program committees.—C. B., New York.

The music clubs furnish bulletins containing all of this information. Considering the number of music clubs in the United States the publication of all the names and addresses of officers would be burdensome to even a paper the size of the MUSICAL COURIER.

ANENT PUBLISHERS

Please forward me a list of New York music publishers who handle outside compositions and those who have their own writers and composers.

L. P. J., Montreal, Canada.

All music publishers are on the lookout for new material of outstanding merit, no matter who the author or composer may be. However, nearly every publisher has a selected list of composers whose works are favored for publication. If the music you wish to submit is of a popular nature you will find publishers of such music listed in magazines like the Metronome and Variety. If it is serious music, you will find the names of the most important publishers in the MUSICAL COURIER.

La Argentina Fills Paris Opera for Gala Performance in Presence of President

Paris Hears Lauri-Volpi in Rigoletto—German Opera on Montmartre—Sydney Rayner and Mary McCormic in Recital.

PARIS.—The Argentina Gala given at the Opera was a social event. The President of the Republic and his official family were the guests of honor and all the pomp and ceremony that accompany the presidential presence added to the beauty of the scene. Crowds of curious citizens stood outside to watch the arrival of the public. Inside the building the Garde Republicaine in its scarlet and white uniforms was lined up for the President and one walked up between the impressive lines.

The occasion was one which brought out beautiful gowns and well known people. Every seat was taken and Argentina was accorded a veritable ovation. It was a triumph for her and her art. As she entered the huge stage, the crowded house broke out in applause at the sight of familiar and loved costumes, for Argentina has a veritable following in Paris and certain of her numbers are special favorites.

Three new numbers have been worked out,

each original and each the occasion for a fascinating costume. The Goyescas of Granados showed an Argentina in a massed white wig that was charming and strange, since one is so accustomed to seeing her with her smooth black hair. La Danse Iberienne of Joaquin Nin brought Argentina out in a gown covered with little frills that shaded from orange to pink. La Danse de la Meunier, by Manuel de Falla, finished a charming and impressive program. Encores and enthusiasm ran high.

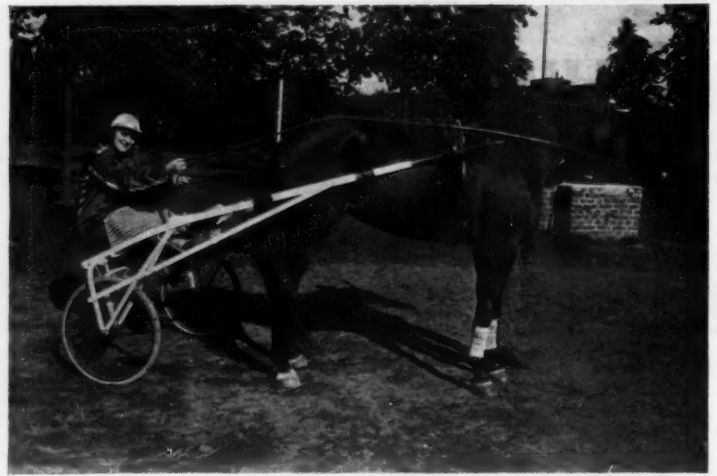
LAURI-VOLPI IN RIGOLETTO

A brilliant cast was chosen for the recent performance of Rigoletto at the Opera, a cast which included Lauri-Volpi, who sang the part of the Duke here for the first time, Eide Norena and John Brownlee. But there was an unaccountable atmosphere of disappointment in the house. It was only half full and although the artists sang magnificently the audience failed to respond as warmly as usual.

Nevertheless, Norena was an exquisite Gilda, both vocally and histrionically. John Brownlee, who came from Covent Garden for the performance, has never given a more magnificent or convincing portrayal of the unhappy father. As to Lauri-Volpi, it is superfluous to discuss his voice here. It is beautiful and he is a great tenor.

GERMAN OPERA IN MONTMARTRE

Franz Schalk, at the head of the Orchestre Symphonique de Paris, has been conducting a German company in a limited number of performances of Die Zauberflöte and Die Fledermaus at the Theatre Pigalle. The stage decorations for Zauberflöte were the same as those used for the performances last year at the Theatre des Champs Elysees, and in the smaller theater they lost some of their effectiveness. The cast was a good one, though on the whole weaker than that of last year. Lotte Schoene, as Pamina, was as exquisite and beautiful as before, but Maria Gerhardt, as the Queen of the Night, was unable to cope adequately with the exacting passages. Willy Frey was a charming and most effective Prince Tamino, Hermann Gallos an excellent Monostatos; Emanuel List's beautiful and powerful voice showed to advantage in the part of Zarastro, and Karl Hammes was a delightful Papageno. Special mention must be



GRETE STUECKGOLD,
soprano of the Metropolitan Opera Company, with Mailuft, her horse.

Grete Stueckgold Vacationing

One may criticize Grete Stueckgold for singing, and the German soprano of the Metropolitan Opera House will take it with a smile. But if anyone slights her beloved race horse, Mailuft, the royal wrath rises.

When Mme. Stueckgold is not singing, or preparing to sing, she is riding horseback, in a lovely red, blue and gold habit. And when she isn't riding, she is cooking—a favorite sport—climbing mountains, playing tennis, or rowing. Thus she maintains a

changeless symmetry, avoiding that terror of the artistic world, an "operatic" figure.

She is one of the most perfect cosmopolitans one could find. Born of an English mother and a German father, she was brought up in London and later moved to Bremen, where she acquired the perfect German that she speaks and sings. Her English is warm, melodious and without accent.

Mme. Stueckgold will begin her first American concert tour next season under the management of Annie Friedberg.

made of A. Vlassoff's fine Russian chorus which added an especial beauty to the scenes in the temple.

In the Fledermaus Lotte Schoene gave a remarkable performance as Adele and the same can be said of Rosa Ader-Trigona as Rosalinde. Hans Bollmann was a good Gabriel von Eisenstein. But the chorus looked so unattractive that it shocked one's aesthetic sense and there were inexcusable mistakes made in lighting the stage.

SYDNEY RAYNER EFFECTIVE IN CONCERT

Sydney Rayner, the American tenor who has been having such a success at the Opera-Comique, gave his first concert at the American Women's Club, with the assistance of Mary McCormic and Herbert Carrick. He showed himself to be an excellent concert artist as well as an operatic singer. In one group he sang songs in four languages, each with the same ease and beauty of production. His M'appari from Martha was most effective and the Pourquoi me reveiller aria from Werther, which he sings at the Opera-Comique, showed a flexibility of voice and feeling that carried well with the audience.

Mary McCormic also scored a great success with a group of songs in English, and the aria, Depuis le Jour, from Louise, which she sang magnificently. N. de B.

Sidney Sukoenig in Germany

Sidney Sukoenig, hailed last year as one of the most striking pianists ever graduated from the Institute of Musical Art, has been abroad for several months doing additional work in preparation for his American debut in Carnegie Hall on November 2. Much of his time has been spent in Berlin where his playing has attracted no little attention. In the autumn he will give recitals in Leipzig, Dresden, Vienna, Budapest and London prior to sailing for New York. Among his Berlin

appearances during the winter was one with the Berlin Symphony under the direction of Ignatz Waghalter. Recently he was the musical guest of honor in a program given at Humboldt House, Berlin.

Mr. Sukoenig studied with James Friskin in New York and has worked subsequently with d'Albert and Edwin Fischer abroad.

Long Beach Symphony Orchestra's Next Season

With the election of Wendell Heighton as its new business manager, the Long Beach Symphony Association, of Long Beach, Cal., looks forward to a more extensive season than it has heretofore had. There is every reason to believe that a \$20,000 appropriation which is being sought from the city will be granted, in which event fourteen concerts are contemplated in the city proper.

Long Beach is the third largest city in California, with a population of over 141,000, and Mr. Heighton is very optimistic over the future of the orchestra. A new city auditorium is now under construction and is to be ready in the spring of 1931. It is to house a concert hall seating about 2,500 and an auditorium with a capacity of 7,000. The latter will make a music festival possible, with a large surrounding territory to draw from. Los Angeles joins Long Beach on the north, so that there is a population of more than 2,000,000 within easy reach. "In time," says Mr. Heighton, "another 'Bowl' may materialize to offer a summer season. Mr. Wrigley may take the orchestra for a season at Catalina Island, and there may be possibilities at Honolulu and Mexico City."

The conductor of the orchestra is Leonard Walker, a leader of outstanding ability, and the personnel is drawn from the best musicians in Long Beach and Los Angeles.



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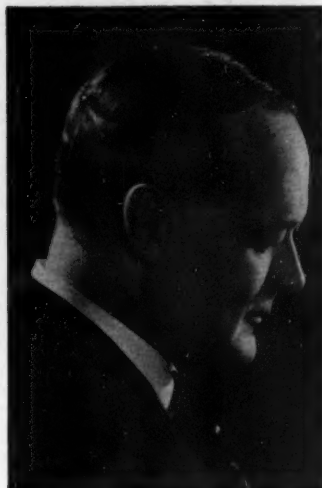
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By appointment only**Dumesnil Master Class Closes**Maurice Dumesnil's master class in Kansas
City came to a successful close recently.
July 8 his adult class was heard in a recital
which according to Luigi Vaiani in the
Journal-Post "brought out evidence of pain-

MAURICE DUMESNIL

staking instruction." Commenting further,
the same critic wrote:"Another tangible and substantial proof of
the meritorious work Maurice Dumesnil is
doing in Kansas City while conducting his
master classes was had last night in Horner
Hall, where the members of the adult class
appeared in a joint recital."The participants, piano students, pro-
fessionals, teachers and scholarship winner,
were Mrs. Sanford Sellers, Mary Dawson,
Clarence Brady, Helen Curdy, Ewart Ragan,
Gladys Schnorff, Lloyd Brown, Mrs. Florence
Stahl and Mary Betty Felts."The program was varied and interesting.
It covered a wide range of piano literature
from Rameau to Granados and it included
such seldom heard pieces as Casella's Pezzi
Infantili, a delectable suite."While it would be impossible to enu-
merate and discuss in detail the salient points
of the evening, it must be said that one of
the most pleasant features of it all was the
realization that Dumesnil has not tried to
make so many parrots out of his pupils. In
fact each contribution demonstrated that he
has succeeded in developing to a high degree
the individuality and personal traits of each
pupil."Dumesnil does his classroom work with
great simplicity and without recourse to
haughtiness and pomposity. He has a genial
way of imparting helpful ideas about inter-
pretation and execution, but invariably insists
on the scrupulous observance of the strictly
musical values of a composition."The benefit of this rule came into promi-
nence last night throughout the concert.
There was refreshing general treatment,
painstaking delivery, phrasing and the proper
repose, air and color from each participant,
although, of course, some did better than
others in accordance to individual talents.Mr. Dumesnil will sail for Europe about
July 31.**Philadelphia Orchestra**

(Continued from page 5)

gram was presented, under the direction of
Alexander Smallens. Robin Hood Dell, with
its soft tranquillity and beauty, was an ad-
mirable setting for the lovely, dainty melo-
dies found in the Cesar Franck symphony.
The Sorcerer's Apprentice by Dukas, two
Debussy nocturnes, and Ravel's Bolero. All
were given superb readings by Mr. Smallens,
but the last number especially aroused the
audience to a thrilling outburst of applause.The following evening, July 10, the orches-
tra, under the inspiring leadership of Mr.
Smallens, showed remarkable balance of parts
and beautiful tonal coloring in three Rus-
sian numbers, Tchaikovsky's Fifth Sym-
phony, Rimsky-Korsakoff's Russian Easter
overture and Stravinsky's Fire Bird suite,
while Sibelius' Finlandia, the only non-Rus-
sian number on the program, proved an im-
pressive and effective close to the concert.The fourth program, on Friday evening,
introduced the first soloist to appear in the
series, namely, Sophie Braslau, contralto. Mr.
Smallens arranged a finely varied program,
consisting of Le Carnaval Romain overture
of Berlioz, Schubert's Unfinished Symphony,
Les Preludes by Liszt and Tchaikovsky's
fantasy-overture, Romeo and Juliet, as the
purely orchestral numbers, while two vocal
numbers provided an interesting novelty in
each part of the program. Miss Braslau was
heard in arias from Donizetti's La Favorita
and Saint-Saens' Samson et Dalila, her rich,
thrilling contralto voice reaching to the far
ends of the dell and stirring her audience to
enthusiastic applause.**SINGERS, MUSICIANS, SPEAKERS**

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Summer Musical Activities in Full Blast in Chicago

Bertha Ott to Cooperate With Society of American Musicians in Arranging Recitals—Scholarship Awards at Witherspoon Studios—Other News.

CHICAGO.—The well known and active Chicago organization known as the Society of American Musicians has prospered under the able guidance of several former presidents and their efficient boards of directors. The standards for admittance are high, but the membership has grown to about two hundred, with eighteen new members admitted last season. Among the members are many of the most prominent musicians in Chicago.

The aims of the society are manifold. Among them are: To achieve in every possible way greater recognition of music as an educational factor, stressing music credits in all schools; the popularizing of music study in the home; co-operation with music houses in bringing this about through advertising and through contests for instrument prizes; the arranging of contests for public appearances, etc. There has been particularly happy cooperation by Dr. Frederick Stock and the Chicago Symphony Orchestra, and a number of splendid young artists have been chosen to appear as soloists.

For the next season there also has been secured the cooperation of Bertha Ott, well known impresario, who will sponsor two recitals to be given for artist students of members of the society. Competitions for instruments and voice will be held in January and the recitals will take place on Sunday afternoons in February and March.

An important change in the conditions of admission to these contests has been made so that now students of teachers who are members of the society need not have studied with their teachers in the immediate preceding season as well, but are required to have studied for thirty-five weeks in any preceding season as far back as 1926-27. This, it is expected, will attract artist students who may have appeared in public in the meantime.

The society has also been called upon to arrange for the contest sponsored by the Chicago Civic Opera Association for a term of European study. The Cable Piano Company has made use of the experience and facilities of the society in annually presenting to talented pianists the award of a high-grade grand piano.

WALTER SPRY IN ALABAMA

From Tuskegee, Ala., Walter Spry writes this office as follows: "I had the unusual experience last night of playing at the Chapel of Tuskegee Institute. Our summer session at Montevallo is meeting with splendid success. Best regards."

WELL KNOWN TEACHER IN MRS. MANN'S SUMMER CLASS

Mrs. Nellie Ostrom, prominent Idaho teacher of voice is spending the summer in Chicago, studying with Ellen Kinsman Mann. Mrs. Ostrom has coached with Mrs. Mann for several seasons and is finding her work this season, as in the past, of the utmost value to her in her classes in Gooding, Idaho. She has brought two pupils with her to study with Mrs. Mann this summer.

The round-tables conducted by Mrs. Mann for the teachers of her summer class are unusually successful this season. The skill in teaching which brought Mrs. Mann immediate recognition in Berlin as one of the foremost American voice teachers makes these round-table talks an event of importance to the numerous teachers who have registered for the summer term.

JEANNETTE Durno PRESENTS STUDENTS

Jeannette Durno is presenting her advanced

and professional students, assisted by prominent Chicago artists, in a series of six studio recitals. The first of the series took place on July 11, when a program was given by Jean Milne, who elected to play as her first contribution Bach's Partita in B flat. This was followed by a Debussy suite; a group of Chopin; numbers by Rachmaninoff, Debussy and Griffes. The recital which took place in the Durno Studio, 4140 Lake Park Avenue, was attended by a select and discriminating audience and Miss Milne's playing was rewarded by many plaudits.

NEWS ITEMS FROM WITHERSPOON STUDIOS

The following students were awarded the free scholarships at the Witherspoon Studios, for the Summer Master Class: Helen Maley, Mrs. Lucille G. Taylor, Mrs. Doris Beich and Ruth Mitchell—private lessons with Mr. Witherspoon. Margaret Bennett, Marion Weir and Matt Bosky—private lessons with Mr. Witherspoon's assistant, Helen Wolverton. Richard Mueller, Lois Kelly, Matt Bosky and Marion Weir—class lessons with Mr. Witherspoon.

Mr. Witherspoon's class numbers more than fifty students from fourteen states and from Canada, England, Norway, Australia and China. In numbers, talent and voice, this is the finest class he has had since he has taught in Chicago.

Mr. Witherspoon's new book, Thirty-six Lessons for Teachers and Student is used as a text book for the classes and has met with much favor.

In the recent Atwater-Kent audition, Adeline Clark, who has studied with Mr. Witherspoon for the past three years, was awarded first place and will represent Chicago in the State Contest in the fall.

Because of the arrival of many students who desire to study later in the summer, Mr. Witherspoon has decided to teach until August 16, after which he and Mrs. Witherspoon will leave for the East by motor.

CHICAGO MUSICAL COLLEGE SUMMER ARTIST SERIES

On Tuesday afternoon, Vernon Williams, tenor, was heard in a song recital. Numbers on the program included Spirit Song by Haydn, Semolietto, A donna credi, Alcina by Handel, followed by Sotto il Ciel, Sibella; Trois Chanson of Pierne; Der Rotenfanger and Dank des Paria of Hugo Wolf in the second group. The last group contained numbers by MacFadyen, Burleigh, Arensky and Edwards. Blanche Barbot assisted at the piano.

If we may judge from the packed house at the Cinema Art Theatre on Thursday afternoon, Moissaye Boguslawski must be one of Chicago's favorite pianists. He opened his program with the Sonata in C sharp minor, better known as the Moonlight Sonata, by Beethoven. Continuing with the extremely difficult Brahms-Paganini Variations, he displayed a remarkable technic. Mr. Boguslawski has a velvet tone quality which is pleasing to the ears and a satisfying sense of musical and tonal balance. The next group one could term an illustrative one, the first number being The Wind by Alkan. Then came what might be called Rural Scenes of France depicted in Ibert's The Little White Donkey, and Debussy's Minstrels, most charmingly played. Last in the group was Sheep and Goats by Guion—such good syncopation that the audience must have had difficulty in keeping their feet quiet. The program closed with the Mozart-Liszt Don Juan Fantasie, and



WINIFRED CHRISTIE,

illustrating how the octave is "stretched" in the new Bechstein-Moor double-keyboard piano which the Scotch pianist will bring to this country next season. She will give the first concert of her American tour in Carnegie Hall, New York, on October 15, and also has been engaged to play in the Academy of Music, Philadelphia, on that date. (Trevor Evans Associates photo).

although the enthusiastic audience wished an encore, the theatrical management would not permit of it.

AMERICAN CONSERVATORY NOTES

The third program of the series of summer recitals given by the American Conservatory of Music was presented on July 16 in Kimball Hall by Aletta Tenold and Grace Welsh in a program of music for two pianos.

Louise Robyn, noted authority on children's work, is conducting a most successful teachers training course in children's work this summer. Piano teachers from all parts of the country are members of the class and are most enthusiastic about it. Miss Robyn is in charge of the Children's Department at the American Conservatory.

Dora Lyon, mezzo-soprano, who received her degree in voice at the American Conservatory in June, 1930, has accepted a position as teacher of singing at Winthrop College, Rock Hill, South Carolina, for next season. Elizabeth Wilkin, contralto, who received her degree from the conservatory in 1929, has been engaged to teach voice at Central College, Fayette, Mo. Both Miss Lyon and Miss Dale are artist pupils of Karleton Hackett.

Florence Rasmussen, pianist, pupil of the Conservatory who received her degree in 1929, is teaching piano at Teachers' College, Winona, Minn.

Margaret Street, of the Victor Talking Machine Company, is conducting most successful classes in musical appreciation at the conservatory during the summer term.

Luther Moffin, pupil of Adolf Weidig and former graduate of the American Conservatory is in charge of the theory department in the State Normal School at Ypsilanti, Mich.

Marie Dale, who graduated from the Public School Music Department of the American Conservatory, is director of music in the State Teachers' College, Columbus, Miss.

The Public School Music Department of the American Conservatory under the direction of O. E. Robinson, is enjoying a large attendance this summer. Special features of the work are the classes in Appreciation by Margaret Streeter of the Victor Talking Machine Company and the classes in School Methods by Genevieve Kelly of the Lincoln School Teachers' College, Columbia University, New York.

R. D.

Bachaus Gives Farewell Vienna Recital

Almost the last concert that Bachaus gave on the continent of Europe before sailing for Australia was in the home of Beethoven, where the traditions of the great master are supposed to be the most authentic. It was like carrying coals to Newcastle for Bachaus to play Beethoven in Vienna. Yet the result justified the undertaking, as the criticisms prove. In addition, the concert hall was sold out. The public added its approval to the verdict of the critics.

In the Neues Wiener Tagblatt it was said that "Wilhelm Bachaus is indisputably the classic among pianists,—an interpreter of not only the classical Beethoven, but the modern Beethoven devoid of academic dullness."

The Volkszeitung was equally enthusiastic: "Speaking of pianists,—the pinnacle of artistic merit and success was reached by Bachaus again this season as in last. Backed by the confidence of the highest musical circles and society, as it is called, he was warranted in offering at his last Beethoven recital the Diabelli variations and the op. 111 sonata,—two of the longest and most exacting works in the literature of the piano. This program was characteristic of his artistic aims of a devotion so unswerving to the spirit of the compositions that sensationalism is excluded. His playing as a whole is a sensation."

These criticisms for his Beethoven playing were all the more gratifying to Bachaus on account of the praise he had received a few days earlier for his interpretation of Chopin. The Neues Wiener Journal said: "In his hands Chopin's study in thirds became a soaring rocket to take one's breath away." And Julius Korngold, the highly respected critic of the Neue Freie Presse, commented: "Bachaus has the oft-quoted Nietzsche's 'light feet,' or more appropriately 'light hands': but not an equally light heart in the larghetto of Chopin's concerto, in which he revealed a heart for its deep poetry. How uplifting was the manly grace of Bachaus in the final rondo!—in the whole concerto!—intoxicating himself with the loveliness of the cantilena, the beauty, sweep, and rushing power of the sparkling passages,—winging towards the blue,—and would the others could fly with him!"

C. L.

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His first day of teaching started with ten
lessons, while his class in opera began with
a membership of seventeen. Mr. Alberti will
resume his classes in New York on Aug-
ust 11.

Ida Bragin's June recital brought for-
ward a dozen young pianists who showed
the good results of their teacher's painstaking
instruction. Theodore Goodchild has im-
proved finely, and in fact everything was well
performed. The performers included John
Thompson, Seema Zinsler, Bernice Snyder,
Kathryn Goldberg, Gladys Post, Bertha
Markoff and Thelma Zinsler.

Barbara Chalmers, soprano, now at her
country home at Saddle River, N. J., is con-
tinuing her musical activities. She is doing
two programs a week over Station WAAT,
besides taking part in a weekly dramatic
sketch. Miss Chalmers will resume her con-
cert activities in the early fall.

Stephen Deák, cellist and teacher, mem-
ber of the faculty of the Curtis Institute of
Music in Philadelphia, is in Wichita, Kans.,
for the summer. He hopes to develop there
an appreciation of the finest in music and art
as it has been developed in the East. Dur-
ing next winter he will again visit the Mid-
dle West on a concert tour. Mr. Deák's
method of teaching is based on his Modern
Method for the Violoncello, the first volume
of which was published last year, and the
second of which he is now working on in
Wichita.

Adelaide Fischer, soprano, is to sing
with the Ensemble Art Trio before the Buck
Hill Music Club at Buck Hill Falls, Pa.,
on July 25.

Carl Fiqué and Katherine Noack Fiqué
presented piano and vocal students in a
studio recital June 27. The roomy ground
floor studios were crowded, the audience
listening to fourteen numbers, played and
sung from memory. Features of the program
included May L. Etts' Variations on a Bo-
hemian Melody, played by the composer,
and a romance for violin, composed by Frida
Paustian, played by John Murray Veague,
Jr. Others who appeared were Rita Farrell,
Barbara Eckels, Ruth Sattler, Ruth Sawyer,
Mildred Kennedy, Mildred Zaretsky, Alice
Ratiner and Kenneth Forbes.

Elizabeth Gutman, American soprano,
has returned from Europe after a triumphant
tour with Lazar Saminsky, visiting many
large cities such as Milan, Vienna, Venice
and Turin. Miss Gutman illustrated, in a
program of songs, lectures by Mr. Saminsky
on the origin, evolution and growth of Amer-
ican song literature, and so successful was
she that she already has been offered reen-
gagements for next year.

Ida Haggerty-Snell's pupils, Robert
Blake and Jewel Guttman, of New York,
were married June 29 by Rabbi Schroeder;
the bride is a beautiful singer, aspiring to a
concert career, while the groom has an ex-
cellent voice, and is a successful business
man. Two more pupils, Mr. Post and Edna
May Greinus, were also recently married.
Loretto O'Connell, a piano pupil, is making
a reputation as concert artist.

Myra Hess, English pianist, who was
forced to cancel her American tour last sea-
son because of the illness of her mother will
return to the United States in October. Her
first concert is scheduled for Town Hall,
New York, on November 8. She has been
booked for a coast-to-coast tour which will
end April 1.

Muriel Kerr, who has just finished a
second season of thirty engagements, includ-
ing appearances with the Cincinnati, Dallas,
Denver and Los Angeles symphony orches-
tras, is spending the summer at Chautauqua,
N. Y., preparing programs for the coming
season. The young pianist will open her
season at the Worcester Festival on Octo-
ber 3, and will then start on an extensive
tour which will include concerts in Detroit,
St. Louis, Wilmington, Del., Erie, Pa., and
other cities. A New York recital is sched-
uled for the early winter.

Charles King is accompanist for Emma
Otero on her tour throughout the entire
length of Cuba, with nine concerts sched-
uled in eight cities within a period of three weeks,
namely in Santiago de Cuba, Guantanamo,
Holguin, Camaguey, Santa Clara, Matan-
zas, Pinar del Rio and Havana (2).

Harold Land's pupil, Mary Fenton Clif-
ford, soprano, broadcast over Station
WPOH, Yonkers, on Saturday evening,
June 28. She sang numbers by Frank, Ron-
ald, Lang, Puccini, Emill, La Forge and
Curran. Mr. Land played the accompani-
ments for Miss Clifford.

Maazel gave the last of the Sunday eve-
ning musicales held this season at the Stu-
dents' Atelier in Paris under the direction of
Clarence Lucas, representative of the MUSI-
CAL COURIER in Paris. Maazel played num-
bers by Saint-Saëns, Chopin, Liszt and
Mendelssohn and was so enthusiastically
applauded that he had to add six encores.

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"What are you doing at the Salon? I thought you practised the piano all day and half of the night and had no time for outside amusements."

"Do you call these pictures and art works amusements?" asked Bilotti, turning sharply on me. "I give many hours to my piano, of course; but I take a certain amount of time every day for literature, or art, or musical history. How can a pianist understand the great composers if he does nothing but tap piano keys all day? The great composers were men of imagination and broad culture."

"Never mind the great composers at present," I replied. "I should like to hear something about yourself. Is it true that you are to play Liszt's A major concerto? It is seldom played."

"I know it is seldom played. But that is not my reason for playing it. Many bad concertos are also seldom played. No; I'm playing Liszt's concerto in A because I like it. I find it more poetic, more noble, more cultured, if I may say so, than the popular E flat concerto. Besides, Monteux has asked for it. Here is the letter from the manager engaging me to play with the Orchestre Symphonique in Paris in November. Then I am to play Beethoven's C minor concerto and Liszt's cadenzas with the orchestra of the Conservatoire under the direction of

Gaubert, also this year, before Christmas. With the Lamoureux Orchestra directed by Albert Wolff I am to play my old warhorse."

"You mean Liszt's E flat concerto, of course."

"Yes," replied Bilotti; "and then I'm off to Holland again to play with that magnificent Concertgebouw Orchestra conducted by Mengelberg. Do you know Holland?"

"I crossed it once in a train in springtime when it was ablaze with brilliant tulips; but I never heard any music there. They say the Dutch are very enthusiastic."

"I have always found them so, and I have played in Holland very often. I am booked for three more recitals there."

"What about Paris? Do you only play concertos with orchestra here?"

"In the early spring I shall give a recital in the Theatre des Champs Elysées. Do you think it is too large?"

"Not for you," I replied. "What better advertising are you to have than to play with three of the leading orchestras?"

Bilotti has just finished a concert piano transcription of an organ concerto in D minor by Ph. E. Bach. He has also made a fantasy on two motives from Mozart's Figaro. Both of these new works are to be published by Carl Fischer, who now has in hand Bilotti's original Puck Dance, and a sprightly and insinuating composition called Elle Danse. C. I.

Yeatman Griffith Artist Wins Success in Detroit Opera

Bernice Schalker, prima donna contralto of the San Carlo Grand Opera Company for the past four years appeared with this organization in Detroit recently in Madame Butterfly and Martha, winning outstanding success.

Miss Schalker for the summer months is engaged for church work at the Chapel in



BERNICE SCHALKER

Watch Hill, Rhode Island, and has been selected for the contralto position of the Huguenot Memorial Church at Pelham Manor for next season.

She has studied with Yeatman Griffith in his New York studios for the past five seasons and was engaged for the San Carlo Company from these studios.

Concerning her Detroit appearances, the press was unanimous. Said the Free Press: "In Bernice Schalker, as Suzuki, the Oriental star had a worthy companion. Vocally and dramatically the mezzo-soprano was thoroughly convincing. Her tenderness and solicitude for the forsaken Butterfly and the warmth and richness of her voice combined to make a portrayal touchingly effective."



BILOTTI AT THE SALON OF PARIS.

The Cupid is by the American artist, Henry M. Rae. (Wide World photo).

And the News of April 28 was equally favorable: "Miss Schalker, also a tiny person whose big, rich voice comes mysteriously from her small frame, made an admirable Suzuki."

The Evening Times commented: "Bernice Schalker was a Suzuki to match the Butterfly of the prima donna perfectly, in size, in vocal quality and in interpretive ability." Concerning her role in Martha the Free Press critic said: "Bernice Schalker brought a sprightly humor, a teasing vixenish mood to her interpretation of the part of Nancy and she sang the florid music with an ease and beauty that gained her wide admiration."

Sailings

Frieda Hempel

Frieda Hempel sailed recently on the SS. Ile de France for Europe, where she will sing in Paris, Ostende and Vienna. Upon her return in the fall, she will make an extensive concert tour, in addition to radio, picture work and stage appearances, under the exclusive management of William Morris.

Frank Bishop

Frank Bishop sailed recently on the SS. Dresden for Europe. He was accompanied by his sister, Elizabeth Bishop, for two years scholarship pupil at the Juilliard Foundation, who is to coach for opera under Algier in Paris.

After a stay of two weeks in Paris, Mr. Bishop will continue on to Munich and Salzburg for the festivals. He will return to America before the middle of August and expects to teach two days a month in New York, at Carnegie Hall. He will, of course, continue with his work at his school in Detroit which is growing rapidly.

May Beegle

May Beegle, Pittsburgh concert manager, is scheduled to sail on the Europa on July 24 for a few weeks' stay in Germany. This will be Miss Beegle's first visit to that country and though her time spent there will be short she plans to visit all the important centers.

PUBLICATIONS

Foreign Publications

Max Eschig, publisher, Paris (Associated Music Publishers, Inc., New York).

Chopin's Etude No. 1, in C, interpreted by Alfred Cortot, with comments and explanations by Louta Nounberg.—Louta Nounberg, a Polish pianist, has based her method on the movements of the hands of several famous pianists cinematographically recorded. The photographs have been projected on the screen in slackened motion so that each movement of the hand and finger can readily be seen. Mme. Nounberg has had prints made from seventy-seven of the cinema films and used them as pictures to illustrate the text which accompanies the etude. Every note of the etude is fingered and a curved line from one note to the next note indicates the amount of hand oscillation necessary to span the intervals without the stretching and resultant stiffness which usu-

ally makes the playing of this etude so difficult. This method is entirely at variance with the rigid method of the classical pianists who were taught to believe that the hand itself should not move. The cinema films show that the pianists recorded at the Nounberg school invariably rock the hand from side to side and indulge in great lateral movement.

Other compositions illustrated by the hands of several eminent pianists are to follow.

Rollins College Appointments

Bruce M. Dougherty, tenor of New York, has been appointed instructor in voice in the Conservatory of Music at Rollins College, Winter Park, Fla., for the coming year. Helen Moore is director of the piano department of the conservatory.

George F. Bentz Dead

George F. Bentz, organist of the Faith Presbyterian Church for the past fifty-six years, died on July 7 at his home in Jersey City after a week's illness. Mr. Bentz, who was 72 years old, became organist of the church when it was established, at which time he was sixteen years of age.

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EXPRESSIONS

The Piano Business of Today and Tomorrow—Some Simple Philosophy of Dr. Griggs that Applies to Present Conditions — A Straight-forward Analysis of Manufacturing and Retailing—The Wurlitzer Example and How It Can Be Utilized to Advantage by Others

During these days of doubts as to conditions existing in the commercial and industrial worlds, one is tempted to quote from a book written by Dr. Edward Howard Griggs, entitled "For What Do We Live?" Dr. Griggs has had published something like thirty works, these including some fifteen works on the philosophy of life, one might say, and hand-books to courses of lectures numbering some fifteen publications. In his book "For What Do We Live?" he gives expression to the following:

The little boat of our life labors in the trough of the sea, and we cannot see out at all. We are lifted to a wave-crest, and look out, momentarily, over the troubled waters; happy if we can see, in the distance, the islands, with their fringed palms and mountains, whose summits lift to the blue dome of the sky. Again the trough of the sea engulfs us, and we cannot see. All I can offer is the vision from a single wave-crest; what the next may show, no one can foresee.

This seemingly serves as a text to some comments upon the conditions that exist in the piano trade at the present time, and leading up to this we find in another part of this book of Dr. Griggs the following:

... judging people generally, from their conduct, we should have to admit that the multitude does not know why, and apparently does not care to know. Of the few who do think deeply, many have profound sadness at heart. Nevertheless, in almost all, thinking and unthinking alike, is a deep instinctive grip on life. It is significant that sound common people rarely commit suicide. There is a certain healthy agnostic optimism, or optimistic agnosticism, in common thought. It is voiced in the slang phrases on so many lips: "We're here because we're here;" "We don't know where we're going, but we're on our way!" There is an instinctive faith in the common mind that something is worth while, in itself, and not as a means to something else."

The Wrong Attitude

It may seem somewhat foreign to a discussion of piano conditions at the present time to quote from such a work as this of Dr. Griggs, yet we find that where he quotes the "slang phrases on so many lips"—"we're here because we're here," "We don't know where we're going, but we're on the way," this is not the oft repeated expressions of the piano man today, who seems to settle all things in his mind by the saying "Oh, what's the use?"

This despondency indicates that the average piano man is in the trough of the sea. When an instance does present of one that has reached the crest there is given an illustration of what can be done if only the piano man would accept the philosophy of life as expressed by Dr. Griggs in many of his works, study himself and not rely upon outside influences, of which he knows nothing, to create an impression that nothing can be done, and which is so expressive in that oft repeated "Oh, what's the use?"

Let us survey the piano trade today from the little piano boat in the trough of the sea, for the piano does represent a little boat in the great sea of commerce and industry. That the piano is not "decadent" as some men are inclined to believe, is evidenced by at least one illustration that will be given herewith. Let us view the conditions that surround the sea of trouble in the piano trade and endeavor to draw some conclusions that will give courage to those who are so despondent and believe that nothing can be done to overcome the loss of business and create a feeling of hope that things are not as bad as they seem.

The Radio Contraction

We may feel that the selling of pianos is an impossibility at the present time and some figures are

quoted that are discouraging, yet when we turn to other industries and the facts surrounding such business conditions, we must take hope, for the piano business is not as bad as many seem to think.

A prominent radio man stated recently that at the peak of the radio business, and this created through a demand by the people for the radio, there were 44,000 radio dealers in this country, and today there are only 14,000. The statement was further made by that manufacturer that the actual producing radio manufacturers had been reduced to something like six or seven.

Let piano men now take this as an illustration of how a business can be on the crest and then sink into the trough of the sea of low productions, the elimination of manufacturers and of dealers, and find that the piano trade is "marking time" with that of the radio. We utilize the radio here, for it is like the piano, a musical instrument, and its life depends upon music, unless it gets into a commercial aspect such as is represented in the telegram business.

There was a time when the number of piano manufacturers in this country was quoted as something like 360. Today the actual number of producing piano manufacturers, and this is reduced to units as to the fiduciary or controlling interests, to something like thirty-four, although an actual check-up on this by some places the figure at sixty-six. These sixty-six, however, include so-called manufacturers that are producing little in the way of units, and assembling shops cannot be classified as real manufacturers. It is evident that the radio manufacturer eliminated the small assembling concerns and carried his figures only to those producing the radio complete.

The Piano Manufacturers

When we analyze the piano manufacturers we must take into consideration the fact that while in the peak years of the piano there were 360 manufacturers, many of these were affiliated concerns, or separate corporations controlled by one central fiduciary company. As the American Piano Corporation of today is the center of interest in the piano business, the best illustration can be taken of that of the American Piano Company which preceded the American Piano Corporation. The number of pianos controlled by the American Company as shown in the past statements included the Mason & Hamlin (now controlled by the Aeolian Company), the Chickering, the Knabe, the Foster-Armstrong Company with its various subsidiaries which included Haines Bros., J. & C. Fischer, Marshall & Wendell, Foster, Armstrong, Brewster, the Ampico Corporation and other units that, under the figuring of the old time investigator, represented separate units. Yet the American Piano Co. could only be classified as one institution, if you get right down to the fundamentals of the handling of those various makes of pianos.

In the days when these names were given, the Knabe plant was in Baltimore, the Chickering in Boston, the Mason & Hamlin also in Boston, and the other units in Rochester, N. Y.

We turn to what was then known as the Kohler Industries and we find a number of names had been absorbed by that great institution, which now is known as the Kohler-Brambach Co.

We can call to mind other institutions wherein a number of names were gathered under one central organization. Old Timers can recall when Jacob Doll & Sons spoke wittily about the "Fifty-seven Varieties," and this meant that there were a large

number of pianos produced in the Doll plant of various names and each under a separate incorporation, which, of course, vested in Jacob Doll & Sons—all this to get around the stencil talk that prevailed in those days.

It can thus be seen that the crystalization of these concerns was brought about in the absorption of plants that had reached a point where it was necessary for them either to liquidate or to sell out, and thus there was forced a reduction in the factory plant units through those concentrations.

In the Retail Field

Now, let us turn to the situation as presented in the retail field today. Old Timers will recall when the claim was made that there were 6,000 or 7,000 piano dealers in this country. Even in the crest of large production those piano men who studied the situation gave credit to the figure in round numbers of 2,000 dealers. The trouble about the arriving at the number of piano dealers was through the so-called guides published, which claimed 7,000 names, but there were repetitions in those names, sub-agents, and in many instances names were printed that were not piano dealers, and to the real number of piano dealers we find that there were added houses with chain stores controlled by dealers that represented one unit as to buying from the manufacturers.

When the endeavor was made to show that this was true, as the writer has often done, he was abused by those who did not want to know and charged with trying to belittle the piano business. The facts are that the truth was far better for piano men to concentrate on than in attempting to create the impression that there existed a great piano business when it was impossible to arrive at those conclusions when a survey was made that brought the facts to the surface.

The reduction as to the number of manufacturers and also as to the number of dealers did not begin after the piano boat was in the trough of the sea, but it did begin when those smaller manufacturers were absorbed by the larger manufacturers. There was not an increase of dealers during those good times, but the decrease in dealers began. Just how many dealers exist today is a problem, and if one were to endeavor to name the number of dealers that are in good financial condition today, they would be surprised, for the piano dealers are not in any better shape than are the dealers in other lines of commerce.

We may study this and we may talk about why the piano is not being sold, but how many piano men dig right into the exact conditions that exist and which is against the piano, for this "Oh, what's the use?" is one of the things that drags the piano boat into the trough of the sea, and the lax attention, the careless manner in which the piano dealers are treating the piano, is the reason for its present condition.

The Wurlitzer Business

"But is there a crest?" one hears asked. Here is an argument that may be of interest to the piano trade. The musical instrument trade has the yearly statement as of March 31, 1930, of The Rudolph Wurlitzer Co., which is one of startling importance because of the fact that that institution made money in its last fiscal year ending March 31, 1930. The net profits for that year's business was small, and, business considered, for it totaled something like eleven millions of dollars, was very low, but when compared with other statements, was very high. The net profits were in round figures \$500,000. Let us as an illustration of this print the announcement made in the daily papers regarding the last Directors' meeting of The Rudolph Wurlitzer Co., which is as follows:

Directors of the Rudolph Wurlitzer Company were re-elected at the annual meeting of stockholders, following which Directors held their meeting and all officers were re-elected. Directors announced quarterly dividends of \$1.75 on 7 per cent preferred stock for each of the quarterly dates, October 1, 1930; January 1, April 1 and July 1, 1931; to be paid stockholders of record September 20 and December 20, 1930, and March 20 and June 20, 1931. Dividends of 50c on common were declared,

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payable July, August, September, October, November and December 25, record preceding business day.

A Policy of Profit Saving

Let us dig into this a little, and let the writer give some impressions of his own through a contact with the Wurlitzer institution, and this not furnished by the Wurlitzer Company itself, but obtained through casual visits to the home offices of the great institution, and which can be supported by articles that have been written in the past two years regarding the work that is being done by the Wurlitzer Company, this with the intention of prompting other houses to follow the example of that great musical institution.

In January, 1928, the writer visited the Wurlitzer home offices and found something going on that was unusual at that time, for we had not got into the trough of the sea as to the piano in January, 1928. There was a general investigation of overhead and inventory. There was set in motion at that time, when the piano boat was on the crest, a system of curtailment as to overhead and inventory that was rigidly carried out. As the work went on and business declined, the cutting of the overhead, starting in with the telephone, if you please, and carrying it through every avenue of expenditure in the great institution, with the end in view of whatever reduction in the volume of business was done would be met with a like reduction as to the cost of the institution was carried on vigorously.

When we consider that there are 2,300 employees in that great institution, and this not including the employees in the factory plants, those expenses could be cut in a way that did not in any sense interfere with whatever business it was necessary to carry on. Let one study what savings could be made as to the telephone; 2,300 employees can use many hours of telephone talk and the large percentage of that having nothing to do whatever with the business, but with personal matters.

It seemed like a small thing to take up in a great institution that was doing a business approaching probably many more millions, a year while on the crest, but it is but an intimation of the manner in which the Wurlitzer institution brought their branch houses, and every department, down to a safe basis of overhead, and that all carried along without any loss of business through those savings. It would fill a book to tell how, why and when these cuts were made as to expenses, and this done without injuring the volume of business. Some may say that the Wurlitzer house, if it had continued along the ways that it had in crest days, would probably have done as much business, but that is disproved by the fact that all business suffered through this trough that the business boat had gotten into.

Looking Ahead!

Now, here is another crest that will interest piano men, and especially manufacturers. The Wurlitzer Grand Piano factory at DeKalb, Ill., made a profit the last fiscal year. Just what that profit amounted to is not known to the writer, but the fact remains that there was a profit, and that proves that pianos can be sold even in these desperate days when Wall Street overshadows everything and the commercial and industrial boats are in the trough of the sea.

It may be that other houses have followed along the same lines as has the Wurlitzer house, but the fact stands out that the Wurlitzer house evidently prepared for what has presented itself and began, let this sink in, in January, 1928, and has continued along those same lines.

Old Timers will recall the days when the piano business was good and bright, that Col. E. S. Conway spoke of a "dip" that was surely coming, and for the piano men to prepare for the coming. Col. Conway was not understood by many, and some felt that he was predicting what would not happen, for the average piano mind is sanguine, and when on the crest carries on his business in a way that eats up profits, and was not prepared for the "dip" that Col. Conway always knew, or felt, was coming. The dealers that followed Col. Conway's advice were prepared, and if dealers would follow the example of the Wurlitzer institution they would find that when the boat slides off the crest and gets into the trough they will be able to float until they get on the next crest, which is as sure to follow as did the "dips" that Col. Conway was always asking the piano dealers to prepare themselves to meet.

It may be long, and it may be short, but no one

can predict with any certainty. We may say that the probabilities are that the intelligentsia of the Wurlitzer institution had a "hunch." If this be true, then let piano dealers follow the example of a concern that can show a profit for the past year and utilize such "hunches" for their own benefit.

Getting Ready for a Bigger Business

The American Piano Corporation, to which so many dealers are looking for relief, is probably "marking time" during these hot days and formulating selling policies and producing methods that will be ready to meet the next crest and the bringing about of a rejuvenation of the piano, and the meeting of the demand for the piano through music. Let this sink into the minds of the piano men who are inclined to say, "Oh, what's the use?" Let them take up the music side of the piano and meet contingencies as they present themselves.

The writer wishes to quote just one more paragraph from Dr. Griggs' book that will bring the intelligent piano man to realize that self-introspection will create strength. Dr. Griggs says: "What you really believe is often much deeper than what you think you believe; and it is that deeper, perhaps unconscious, faith that molds conduct." This is just as applicable to the piano business today while the piano boat is in the trough of the sea, as it is in any other consideration as to "Ideals and Conduct," which is one of the chapters in this wonderful book of that wonderful man.

WILLIAM GEPPERT.

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

A Letter From John J. Glynn Commenting on the Open Forum Discussions—Other Aspects of the Same Matter

The Rambler is pleased to print the following communication received from John J. Glynn of the Mathushek & Son Piano Mfg. Co. of New York, which comments upon an editorial printed in the July 5 issue of the MUSICAL COURIER. It is always pleasing to receive words of commendation, but in this particular instance it is even more so because of Mr. Glynn's frank and fearless attitude on a rather delicate subject.

The open forum idea, as formulated by Parham Werlein, was in actuality an extension of the "lobby talks" and "visiting" at the former conventions, the little intimate discussions of two or more dealers who got together just to talk things over. Mr. Werlein felt that in the past he had profited individually from such discussions and that the idea could be worked out in a larger way so that others could benefit. Certainly it afforded one means of enabling the dealers to get something of benefit from the convention meetings, and perhaps the only direct aid to selling.

This year's meeting did not provide such stimulus because of the character of many of the suggestions. But here is what Mr. Glynn has to say:

New York, July 5, 1930.

Dear Sir:

As a member of the Merchants' Association, I compliment you on your story, "The Open Forum Idea," in your issue of July 5. It was timely, fair, and constructive.

Some of the "schemes" were so allied with the word "schemer," that it was hard to listen to them as plans to be copied, and let them pass by without discussion.

Some concrete examples were: A speaker told of the manner in which he broke up the sale of another dealer for three pianos to a public institution, and there was no word of censure of his methods. He became a "fair-haired boy."

A merchant told of his questionable method of selling his used pianos. He put a price tag on them at double the price he was willing to sell at, he then told the prospective customer, in confidence, that business was bad, and that he would cut the price 50% if the buyer would buy now.

An employer of "dumb salespeople" also told how an

employer could take advantage of his own employees by changing the method of paying them, weekly, into a semi-monthly method, averaging four weeks to the month, thereby making a year of forty-eight weeks, instead of fifty-two and profit accordingly. The "blush of shame" was not evident.

There too was the merchant who told of advertising players at \$3 down and \$1 per week, and then refused to sell them.

It would be advisable for these merchants to think well of the old-fashioned virtues; of the business in which they are engaged; of the fact that a business man's honesty shouldn't fluctuate with the time. The Merchants have a Code of Business Ethics. It is a classic in its way. It came into being at the Convention at the Hotel McAlpin a few years ago. We argued about it then. It was over-virtuous. What a contrast it is to some of the "schemes"!

Can it be possible that because business is dull we can all be classed with the Yankee, whose advice to his son was:

"My boy, honesty is the best policy. I have tried both."? I think not.

The Open Forum is splendid, rightly conducted, but as you have stated, it can also become a menace to the welfare of the merchants themselves. There should be, at least, opportunity for honest criticisms of methods that are censurable in any line of business. The piano business should not be degraded by "shyster" selling methods. Fair discussion of plans advocated, not of the man, himself, should be a part of the next "Open Forum." Imitation of the bad never leads to good.

Sincerely yours,

John J. Glynn.

As may be seen from the above, Mr. Glynn is somewhat sceptical as to the value of Codes of Ethics as applied to actual business conduct. In this he is not to be greatly blamed, for certainly there have been plenty of examples during these troublous times in the piano business when little attention has been paid to these admonitions.

One more word about the open forum and we can perhaps let it rest until it is disinterred at the next convention meeting in Chicago. One phase of "constructive thought" was neglected at this year's meeting, and that was the matter of eliminating destructive practices.

The Rambler personally knows of one paper dealing with this phase that was politely refused admission to the discussions. Telling dealers what not to do may be a negative way of rebuilding but certainly a necessary one, for the effect of one misleading or fraudulent advertisement casts discredit on the concerns trying to operate their businesses honestly and equitably. It is not expected that the association can be a policeman for the industry, but the central organization neglects an obvious duty when it fails to point out the ruinous effects of such policies.

One immediate step for betterment would be for all association members in open convention to individually pledge themselves to abstain from all questionable publicity and sales tactics in the conduct of their businesses. Or is this perhaps entering into "personalities"?

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